16 Easy-to-Read Charts

Just CrossStitch®

Exclusive Treasure Box

Stitch Another Veggie Pillow

JUNE 2005

~Topaz~

Gifts for Moms and Dads

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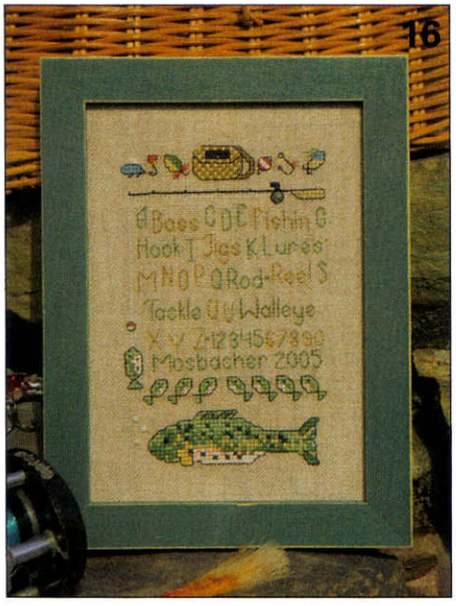

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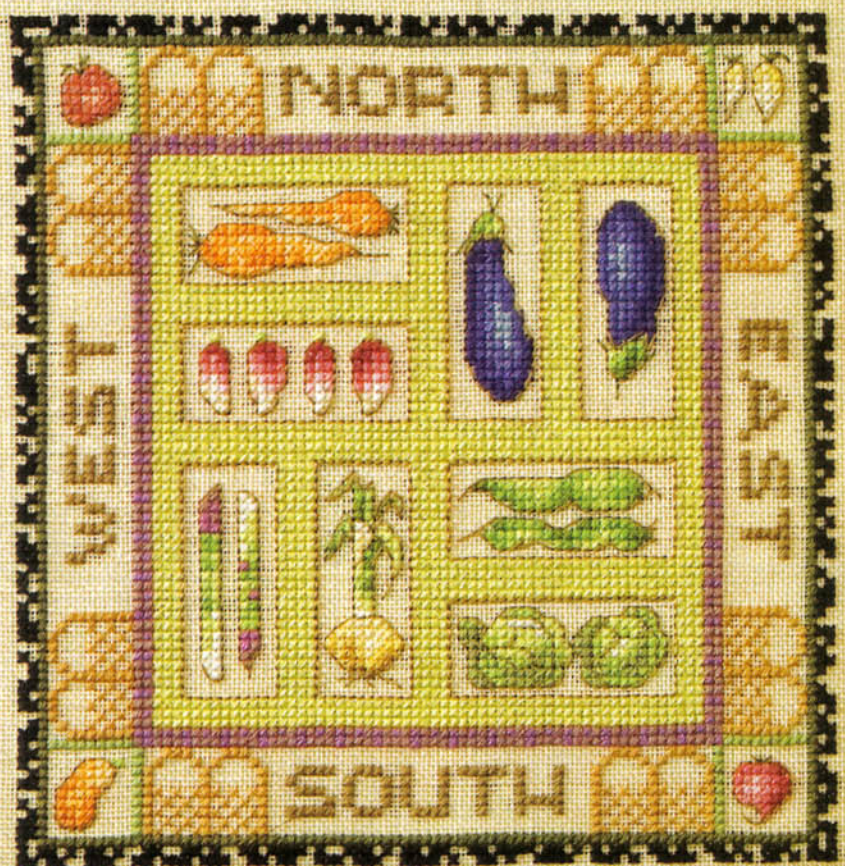
Vegetable Garden

Rutabaga, radishes, parsnips, and peapods mingle together in a pretty little garden plot that's just ripe for picking! Stitched in soft greens—plus a few other vitamin-filled colors—this wholesome sampler provides a summertime harvest that will look perfect in your kitchen at any time of the year. Chart begins on page 8.



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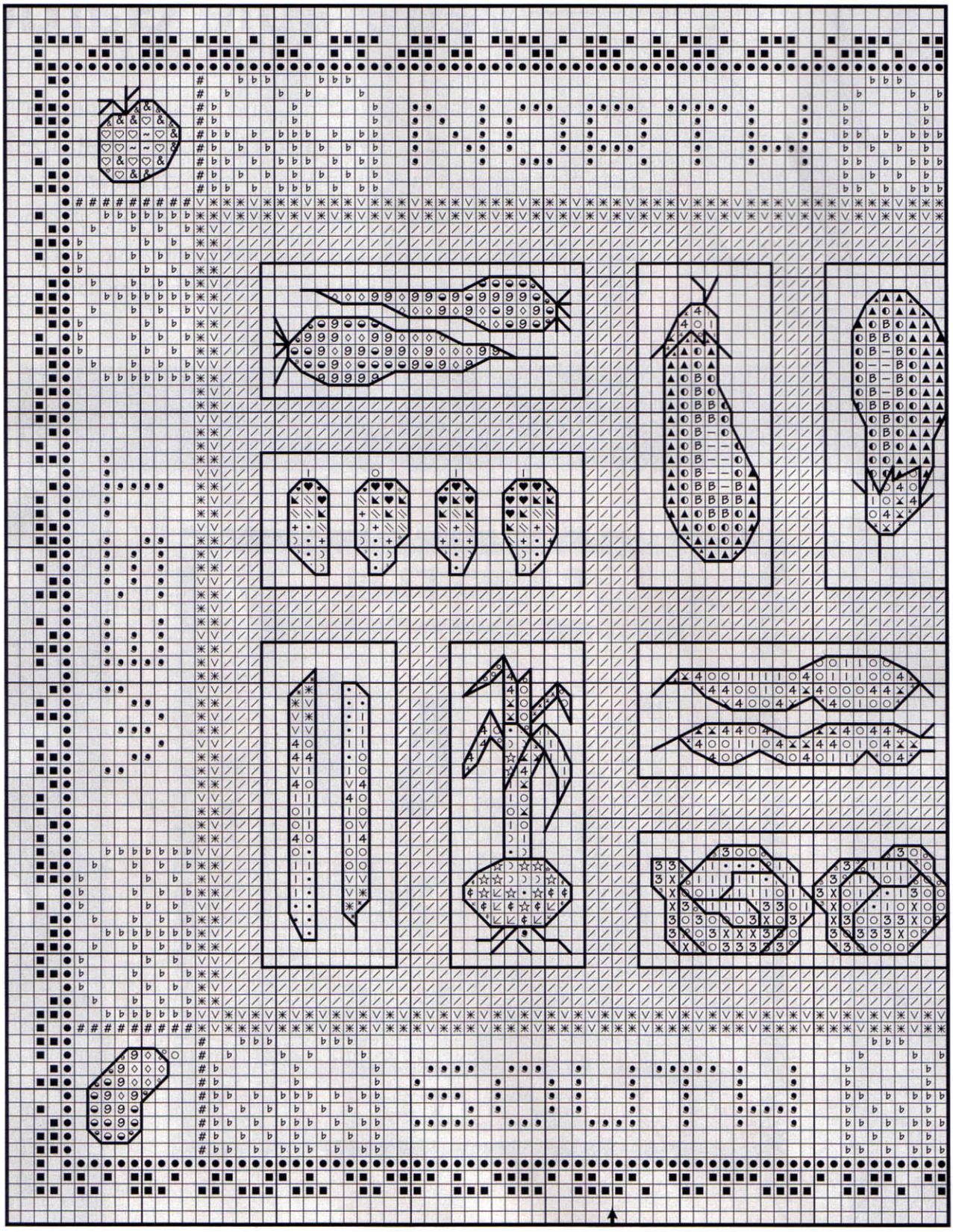
Vegetable Garden Chart



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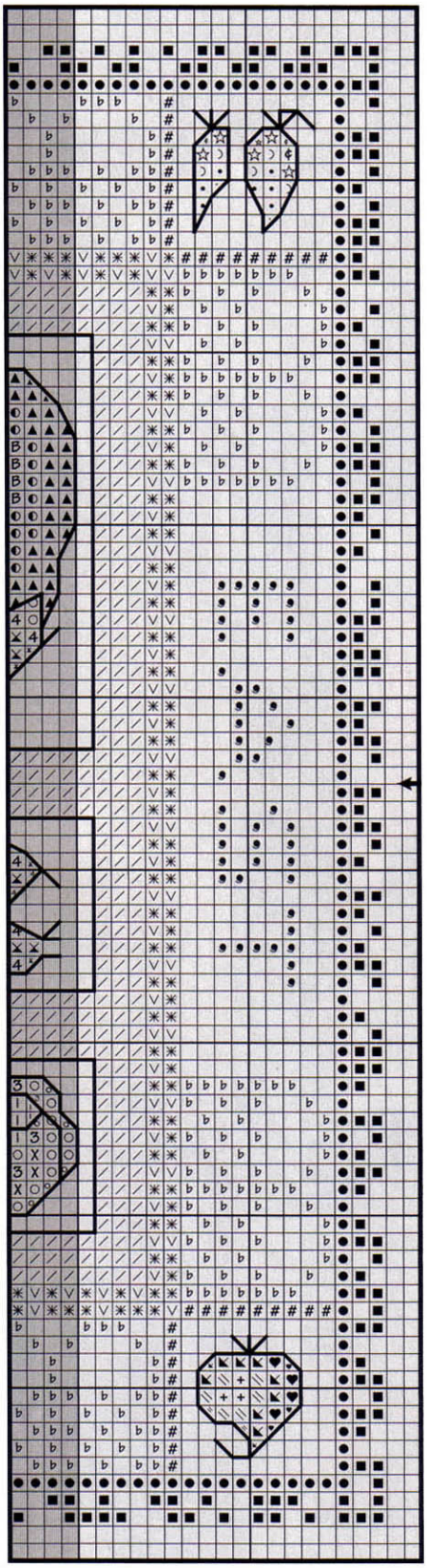


VEGETABLE GARDEN

Designed by Marie Barber

Materials:

- 11½" x 11½" piece 32-count lambswool linen from Wichelt Imports, Inc.*
- One skein each DMC® or Anchor® six-strand embroidery floss**
- Size 26 tapestry needle
- Professionally framed*

**See "Where to Find It" on page 60.*

**Refer to color code.

	DMC®	Anchor®	
▲	791	178	cornflower, vy. dk.
◐	792	941	cornflower, dk.
B	3807	122	cornflower blue
–	794	175	cornflower, lt.
&	3722	1027	pink, med. dk.
♡	223	895	pink, med.
~	224	893	pink, lt.
♥	3803	69	mauve, med. dk.
◣	3687	68	mauve
▚	3688	75	mauve, med.
+	3689	49	mauve, lt.
■	310	403	black
●	3051	845	green-gray, dk.
X	3052	844	green-gray, med.
3[	3052	844	green-gray, med.
	471	265	avocado, vy. lt.
✕	469	267	avocado
4	470	266	avocado, lt.
○	471	265	avocado, vy. lt.
|	472	253	avocado, ul. lt.
#	3364	261	pine green
✳	3041	871	antique violet, med.
v	553	98	violet, med.
♭	3828	373	hazelnut brown
๑	3790	904	beige-gray, ul. dk.
/[	734	279	olive, lt.
	677	361	old gold, vy. lt.
◒	976	1001	gold-brown, med.
๑	977	1002	gold-brown, lt.
◊[	3827	311	golden brown, pl.
	739	866	tan, ul. lt.
☽	739	866	tan, ul. lt.
☆[	739	866	tan, ul. lt.
	3822	295	straw, lt.
¢	3821	305	straw
◣	3045	888	yellow-beige, lt.
.	blanc	2	white

Stitch count: 86H x 86W
Design size: 5⅜" x 5⅜"

Instructions: Cross stitch over two threads, using two strands of floss. When two colors are bracketed together, use one strand of each.

Backstitch over two threads, using one strand of floss unless otherwise indicated.

Work straight stitch, using one strand of floss.

Backstitch instructions:

3790	904	vegetable outlines
3790	904	
3828	373	blocks around vegetables

Straight-stitch instructions:

3051	844	radish, eggplant, tomato, and carrot tops; eggplant cap "sides"
3790	904	pea pod tops and ends

Stitched by Sherry Robertson

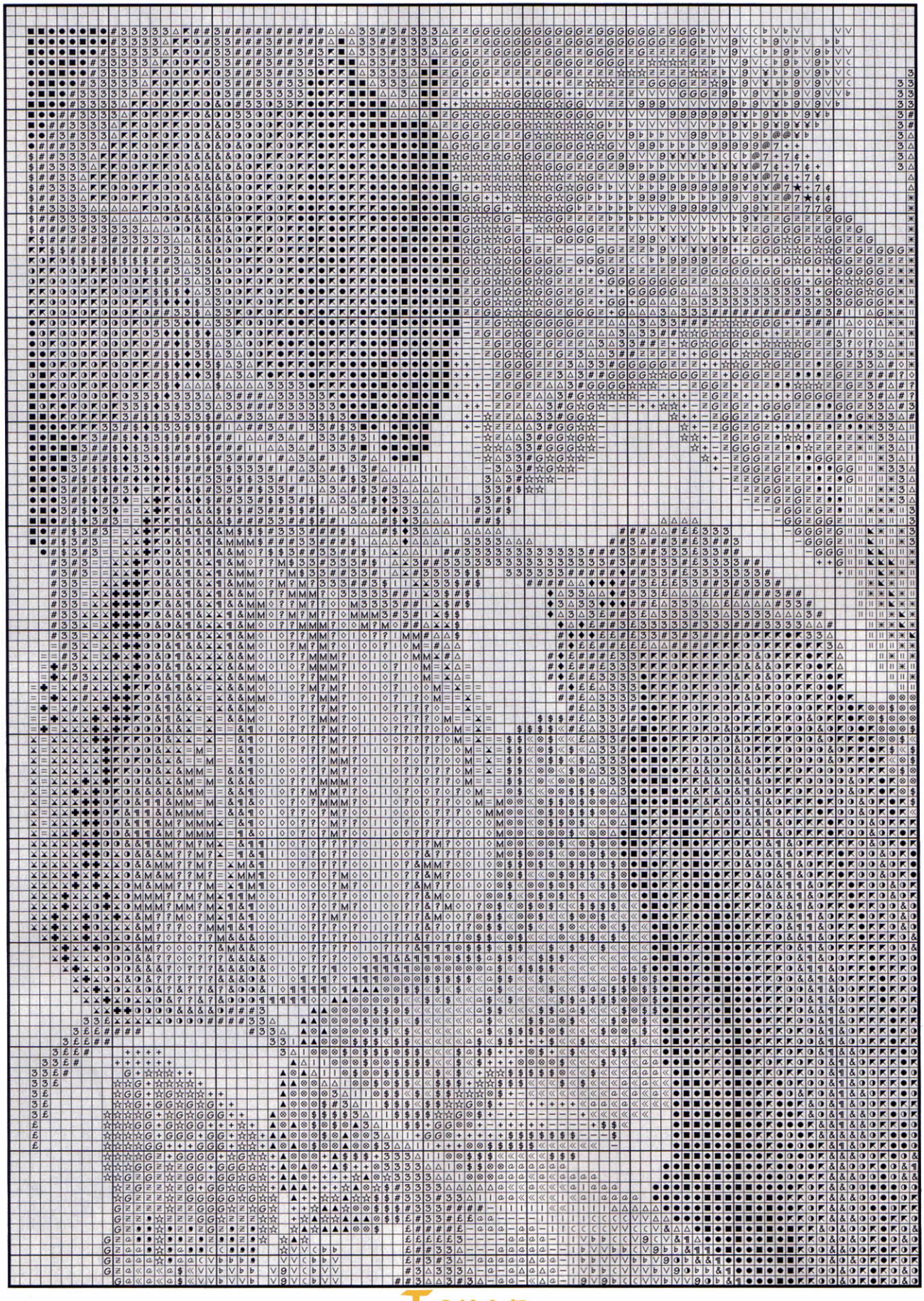
~Topaz~

Eggplants Pillow

~Topaz~

A kaleidoscope of brilliant colors from the greengrocer's eggplant aisle inspired the latest design in Donna Vermillion Giampa's vegetable pillow series. Boasting a dazzling range of colors—from deep purple to pale violet and rich magenta to dusty white—the glossy skins and varied shapes of these meaty vegetables prove a natural inspiration. Chart begins on page 12.

Eggplants Pillow Chart



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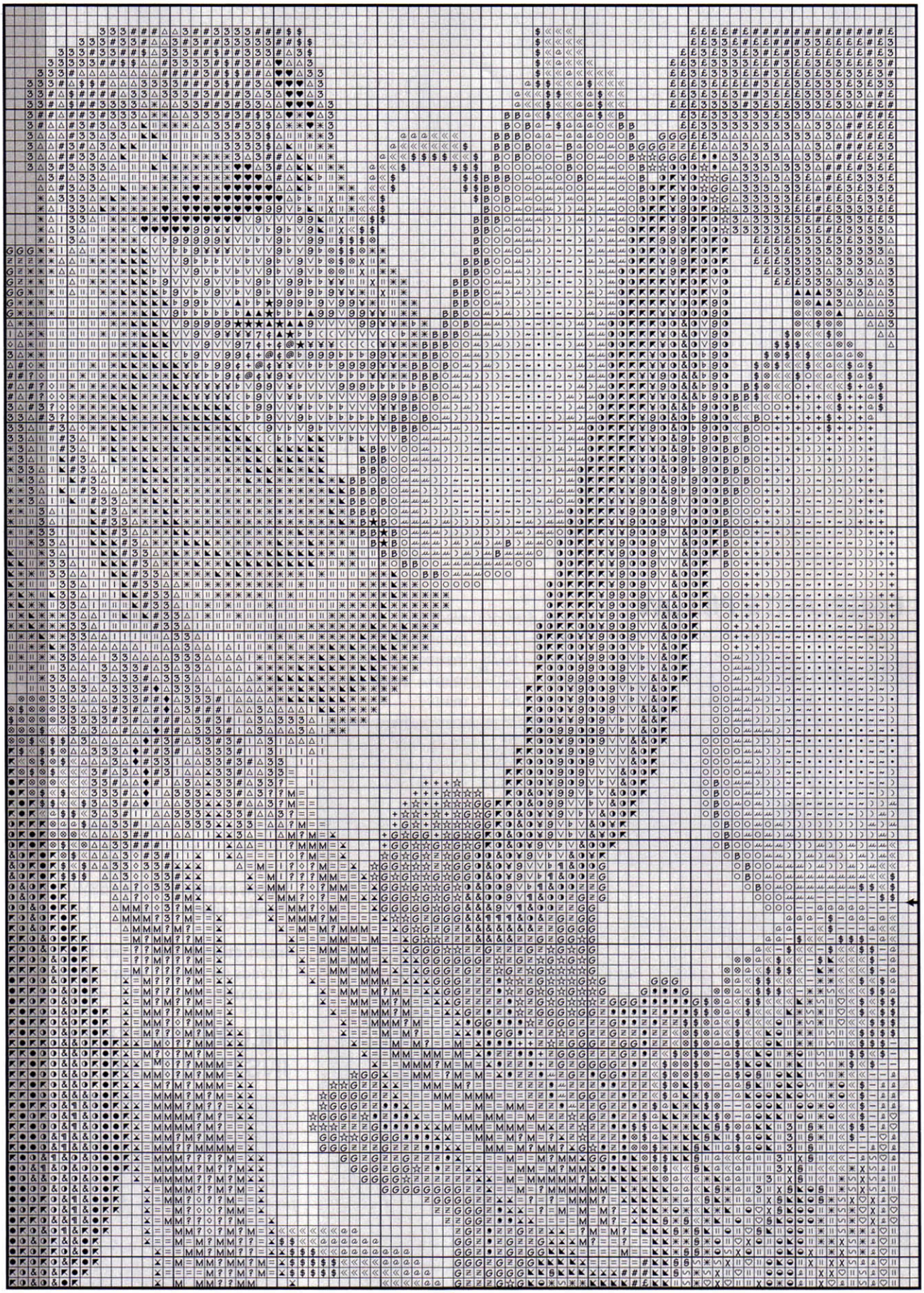

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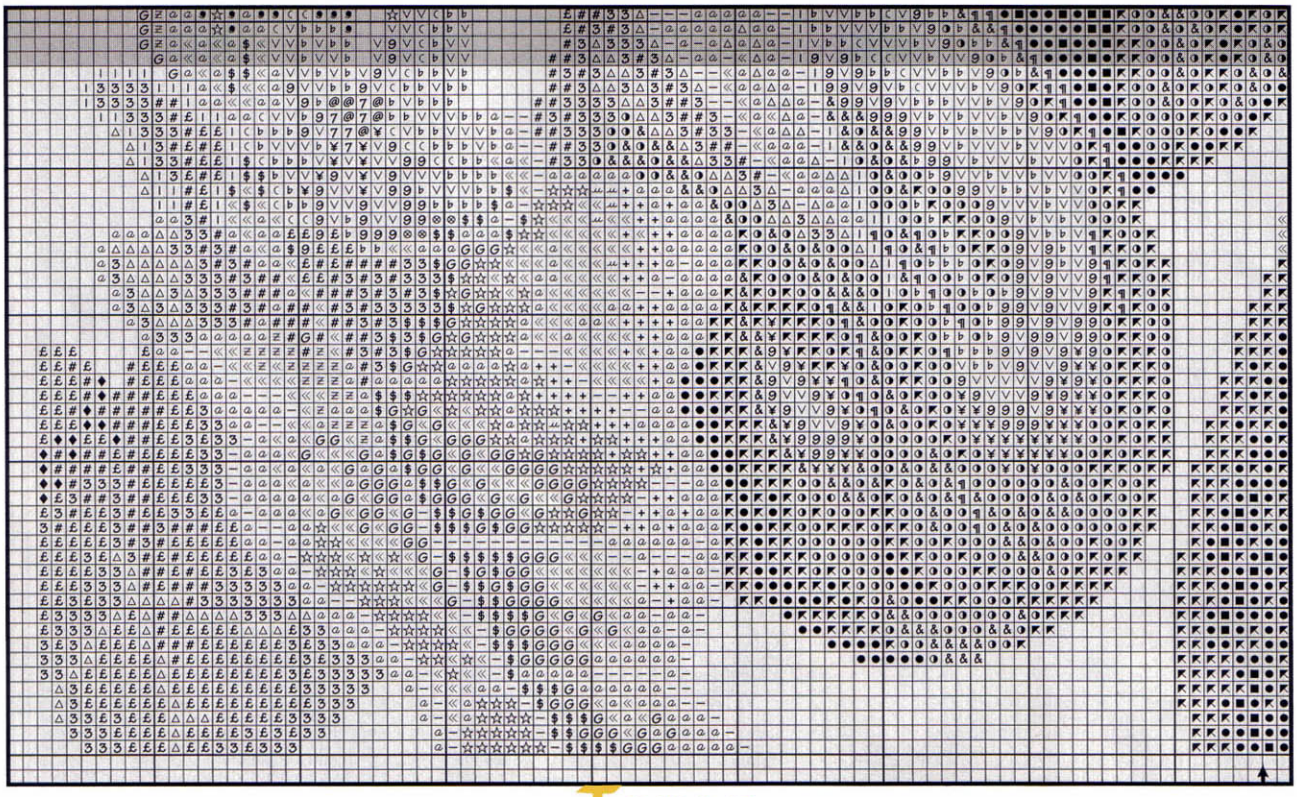


~Topaz~

EGGPLANTS PILLOW

Designed by Donna Vermillion Giampa

Materials:

- 18" x 18" piece 28-count natural linen or 14-count dirty Aida from Wichelt Imports, Inc.*
- One skein each DMC® or Anchor® six-strand embroidery floss**
- Size 24 tapestry needle

*See "Where to Find It" on page 60.
**Refer to color code.

	DMC®	Anchor®	
B	642	392	beige-gray, dk.
○	644	391	beige-gray, med.
u	822	390	beige-gray, lt.
§	822	300	beige-gray, lt.
	902	300	garnet, vy. dk.
◤	902	897	garnet, vy. dk.
♥	902	897	garnet, vy. dk
	310	403	black
✳	221	897	pink, vy. dk.
◒	221	897	pink, vy. dk.
	712	926	cream
‖	3721	896	pink, dk.
S	3721	896	pink, dk.
	746	275	off white
X	223	895	pink, med.
♡	223	895	pink, med.
	3865	2	winter white
ℓ	152	894	shell pink, med. lt.
⁄	225	1026	pink, vy. lt.
✚	310	403	black
	3685	1028	mauve, dk.
⧗	3685	1028	mauve, dk.
=	3803	69	mauve, med. dk.
M	3687	68	mauve
?	3688	75	mauve, med.
◊	151	74	dusty rose, vy. lt.
▲	890	218	pistachio, ul. dk.
⊗	319	1044	pistachio, vy. dk.
$	367	216	pistachio, dk.
«	320	215	pistachio, med.
a	368	214	pistachio, lt.
–	369	1043	pistachio, vy. lt.
◆	895	1044	green, dk.
#	3345	268	hunter, dk.
£	3346	267	hunter
3	3347	266	yellow-green, med.
△	3348	269	yellow-green, lt.
I	772	259	pine green, lt.
●	500	683	blue-green, vy. dk.
z	501	878	blue-green, dk.
G	502	877	blue-green
☆	503	876	blue-green, med.
+	3813	875	blue-green, lt.
★	780	309	topaz, vy. dk.
@	782	308	topaz, med.
7	783	307	gold
¢	725	305	topaz
∞	727	293	topaz, vy. lt.
)	712	926	cream
~	746	275	off white
.	3865	2	winter white
■	310	403	black
●	310	403	black
	154	72	grape, vy. dk.
◤	154	72	grape, vy. dk.
◑	3834	1029	grape, dk.
&	3835	97	grape, med.
¶	3836	90	grape, lt.
✓	3743	869	antique violet, vy. lt.
¥	333	119	blue-violet, dk.
9	3746	1030	blue-violet
v	340	118	blue-violet, med.
b	341	117	blue-violet, lt.
(	3747	120	blue-violet, lt.

Stitch count: 168H x 168W
Design size: 12" x 12"

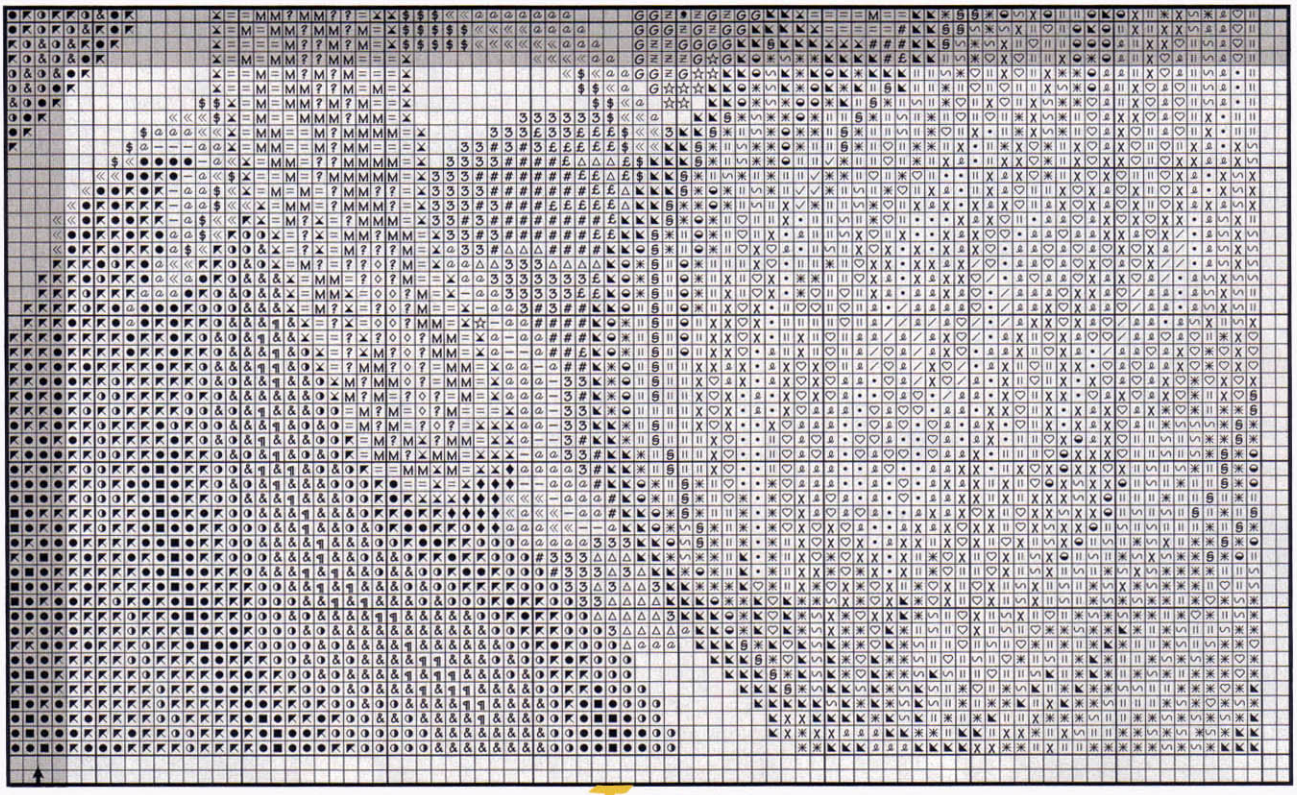
Instructions: Cross stitch over two threads on linen or over one square on Aida, using two strands of floss.

PILLOW FINISHING INSTRUCTIONS

Materials:

- 18" x 18" piece backing fabric
- 18" x 18" piece lining fabric to coordinate with linen or Aida
- 48" length 3/8" diameter plum cording
- Four 3"-long plum tassels
- Polyester stuffing
- Thread to match backing

Shaded portions indicate overlaps from pages 13 and 14.



~Topaz~

- Fabric-marking pen
- Tape measure
- Fabric-cutting scissors
- Fabric glue (optional)
- Hand-sewing needle
- Straight pins
- Iron
- Sewing machine (optional)

Instructions:

1. Press stitched piece from back. Use a fabric-marking pen to draw a line 1/4" from all sides of design, staying on grain line of fabric. DO NOT cut fabric. Place pillow top (right-side up) and pin layers together along edge of stitching. Sew lining fabric to pillow along drawn line. Remove pins.

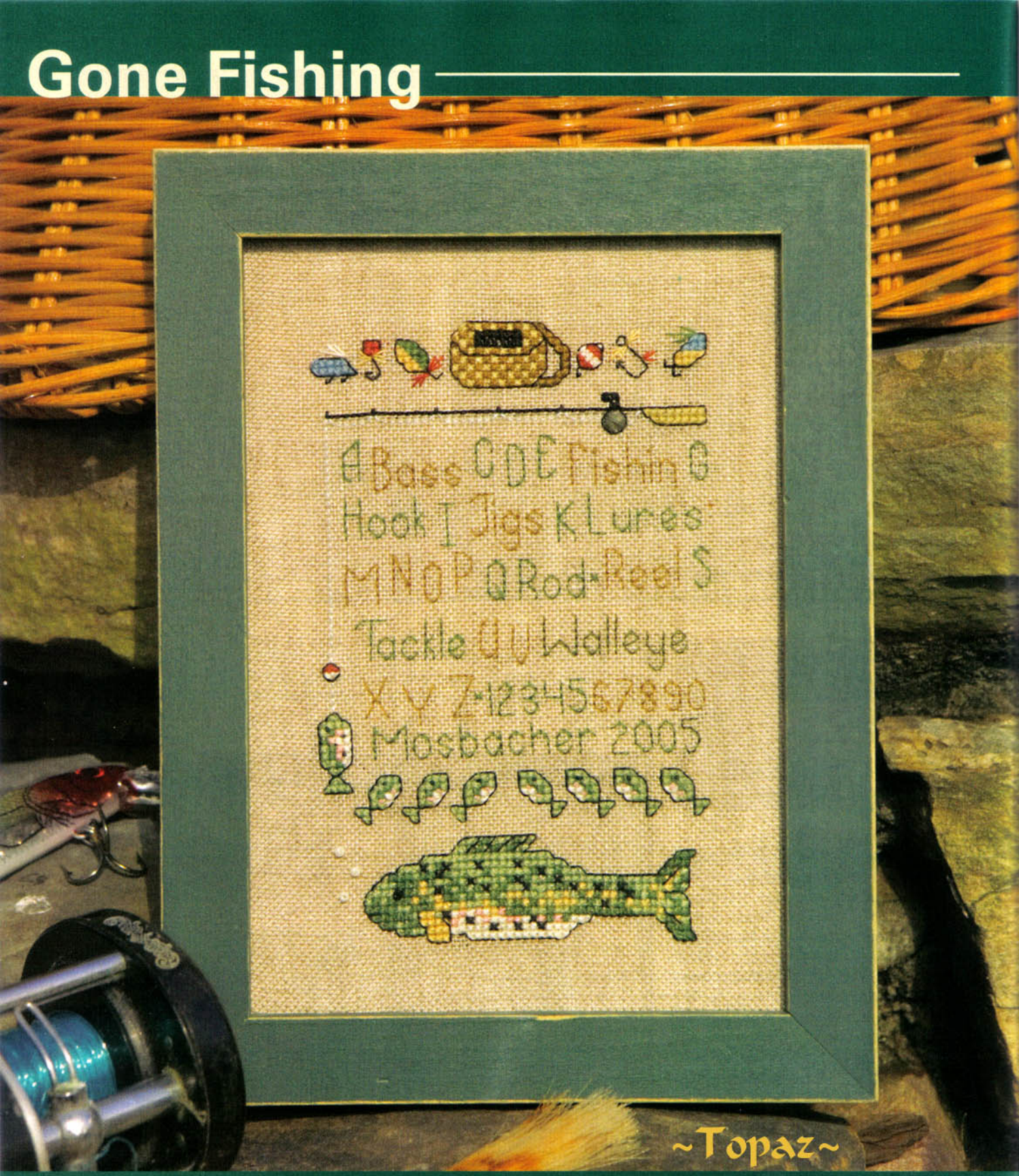
2. Pin tassels to corners of stitched piece, with tassels pointing toward center of design and hanging loops overlapping seam allowance. Tack in place. Remove pins.

3. Placing right sides together, pin backing fabric to pillow top. Sew all layers together just inside seam line from Step 1, leaving an opening at bottom for turning. Remove pins. Trim all layers of excess fabric to within 1/2" of seam line, clipping corners.

4. Turn pillow right-side out. Fill with polyester stuffing. Sew opening almost closed.

5. Secure ends of cording with stitches, tape, or fabric glue. Tuck one end of cording into opening at bottom of pillow. Blind stitch cording to edge of pillow. Tuck other end of cording into opening and stitch cording together where ends meet. Sew opening closed around cording.

Gone Fishing

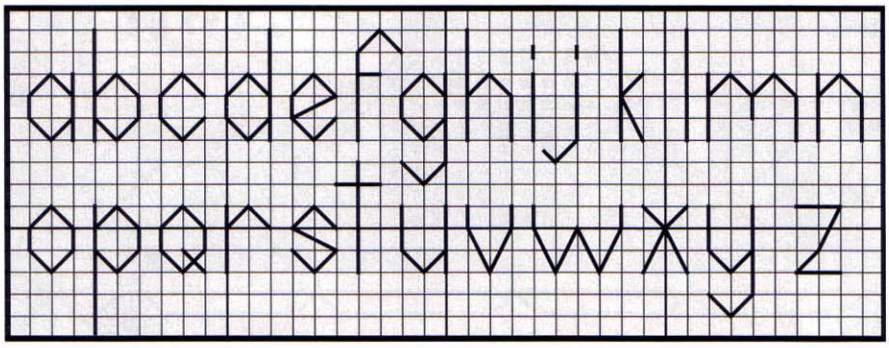


~Topaz~

For a certain breed of folks whose hearts belong to the great outdoors, there's no better way to pass a lazy Saturday afternoon than to amble down to the dock—rod and reel in hand—hop in a boat, and wet a line. This olive green-hued sampler, *Gone Fishing*, will tide over the beloved fisherman in your family with its reminders of days on the lake surrounded by a small school of speckled trout. Chart is on page 17.

Gone Fishing Chart

Gone Fishing Lowercase Alphabet Chart



~Topaz~

GONE FISHING

Designed by Wendy Mosbacher

Materials:

- 11½" x 10" piece 28-count raw Cashel® linen from Zweigart®*
- One skein each DMC® or Anchor® six-strand embroidery floss**
- One package each Mill Hill Glass Seed Beads**
- Size 24 tapestry needle
- Beading needle
- Professionally framed

*See "Where to Find It" on page 60.
**Refer to color code.

	DMC®	Anchor®	
.	ecru	387	ecru
~	224	893	pink, lt.
■	310	403	black
◑	931	1034	antique blue, med.
✳	610	889	drab brown, vy. dk.
#	610	889	drab brown, vy. dk. (right-facing mosiac stitch)
Ƀ	612	832	drab brown, med. (left-facing mosiac stitch)
/	422	372	hazelnut, lt.
▲	935	861	avocado, vy. dk.
@	520	862	fern green, dk.
X	522	860	fern green
♥	3777	1015	terra-cotta, vy. dk.
bs	3072	397	beaver gray, vy. lt.
	645	273	beaver gray, vy. dk.

Mill Hill Glass Seed Beads

◆	02014	black
○	00123	cream

Stitch count: 78H x 53W
Design size: 5½" x 3¾"

Instructions: Cross stitch over two threads, using two strands of floss.

Backstitch over two threads, using one strand of floss unless otherwise indicated. Personalize using one strand 935/861 and alphabet given. (NOTE: Outline indicates personalization area only and should not be stitched.)

Work mosiac stitch over two threads, using two strands of floss.

Work French knot where ● appears, using two strands of floss and wrapping floss around needle once.

Work straight stitch, using one strand of floss.

Work rounded Rhodes stitch over eight threads for reel, using three strands 645/273.

Attach beads, using matching floss and a cross stitch.

Backstitch instructions:

935	861	green lines of lettering, personalization
610	889	remainder of lettering
3072	397	gray lines of fishing line (two strands)
310	403	fishing pole only (two strands), remainder of backstitch

French-knot instructions:

310	403	eyes of small and medium fish, body of medium fish
224	893	remainder of French knots

Straight-stitch instructions:

ecru	387	gray lines of lures
422	372	yellow lines
3777	1015	red lines
935	861	green lines of lures

by Elizabeth Pugh

Brittercup Designs: *Home ties spark* a little Britty business

If you're trying to figure out what in the world a "Brittercup" is, you're not the only person. It's a tough one. Michelle Lash gets asked about it all the time.

A "brittercup," as it turns out, has nothing to do with Great Britain, paper-thin bone china teacups, or the cats that grace the Brittercup Designs logo.

Rather, "Brittercup" is a unique nickname that the Ohio-based designer dreamed up for her daughter, Brittney, when she was a baby—a twist on the more traditional "my little buttercup."

Understandably, the name has a special place in Michelle's heart. So when she was mulling over the decision to start her own needlework design company a few years back, the name "Brittercup Designs" kept popping into her head, and stuck.

The decision to use her daughter's nickname as the one for her company was a fitting one, since Michelle's foray into cross-stitch design took off thanks in part to her decision to become a stay-at-home mom. Staying close to home and hearth gave Michelle the opportunity to stoke the fires of creativity that had cooled in previous years. Had she not chosen to stay at home, Michelle—an applied mathematics major in college—might have wound up working with numbers and equations instead of cross stitches and backstitches.

Summer is in the Air

"I started cross stitching when I was about ten years old. With all the twists and turns everyday life threw at me throughout the years, cross stitching had to be put aside," Michelle explains. After college graduation, when Michelle had married and begun planning a family, she decided to give it another try. "I was hooked and just could not stop."

The journey from stitcher to designer was a short one. "I was always good with creative drawing and thought, 'How hard could it be to grid out my drawings?' Well, I found out it was not as easy as I thought. It can be a challenge at times, but I love it."

Her first designing effort—a series that featured each of the months with the same cat in a different scene—met with approval from a local shop owner, who encouraged Michelle to market the designs. Not quite ready for the responsibility of self-publishing, Michelle contacted Leisure Arts and submitted her work as a freelance designer. A year and a half later, the designs were published.

"I then thought, 'Heck, if the very first thing I ever designed grabbed attention, I must have something here.' So, I contacted Imaginating and started to submit designs to them," Michelle says.

"Being a freelance designer came with less responsibility, and I had more freedom to design when I wanted to. I was never on a deadline, and there was no stress involved. Whenever I came up with a design, I submitted it. That doesn't mean every design was published," Michelle recalls. "The downside was that I had no control over how or when my designs were printed and marketed. Also, depending on what

company I submitted my designs to, I was limited in the types of materials I could use in my designs."

Then, about three years ago, Michelle was involved in an incident of a type that has rocked the lives of many a stitcher around the country: she was introduced to overdyed fibers, hand-dyed linen, and embellishments. There was no looking back. "I knew it was time to go on my own. I now needed to be in control," Michelle says.

Working as a self-publishing designer removed some of the restrictions on materials that she'd had to respect as a freelancer. "I love using hand-dyed fibers in my designs. Their subtle variegations give my designs a three-dimensional look without using 40 different colors with constant color changing to achieve a similar look," Michelle says. "My designs are simple, so they are relaxing to stitch. To me, constant color changing sounds way too stressful!"

Simplicity is a hallmark of a Brittercup design. "I don't think there is a particular name to label the type of 'look' my designs have. I just think they are fun, easy, and relaxing to stitch," Michelle adds.

Each design begins in Michelle's imagination, which she then translates onto paper. "I draw how I see things in my mind. Depending on what subject matter I am trying to design, I start off by doodling different objects that symbolize that subject matter. Then I piece the sketches together to come up with a picture." It's a process that Michelle began experimenting with long ago: "I remember history class—my worst subject ever—back in high school. My notebook was full of my sketches and no notes. I wish I still had that notebook!"

Michelle says it's hard to picture what an emerging design will look like stitched. "The finished piece always ends up looking totally different from what I started out drawing. That is why I have to stitch my own models; it's a part of my designing process," she says. Sometimes it can be a time-consuming affair. "There was one design of mine that I fully stitched five times—each one with different linen and fiber (combinations)—just so I could see which one I liked the best. Yes, I'm crazy, I know," Michelle says.

Even though she's been at it for less than three years, with the help of the Internet and local shopowners, Michelle has gained a small but devoted following, which has led to Brittercup's designs getting picked up by two larger needlework distributors and suppliers. Now Michelle has a bona fide company behind her name, although it's basically a one-woman show. "I do pretty much everything it takes to run Brittercup Designs, which includes designing, stitching models, framing, or finishing them in other ways; creating the leaflets; photographing the models; putting the leaflets/kits together; filling and shipping orders; creating and maintaining the website; answering e-mails; teaching classes; and putting trunk shows together for the shops," Michelle says of her exhausting schedule. Her husband, Jeffry, helps out by looking after seven-year-old Brittney and four-year-old Brian.

Britty Kitties II

Britty Bunny

It's a lot to do, but Michelle says she loves keeping busy—she thrives on it, in fact. "When I am not stitching and designing, I use that time to get the housework done, run the errands, and raise my kids. Oh, and I will throw in sleep if I have time," Michelle laughs. "In the midst of doing all this, my mind is still thinking about what I am going to design next. It doesn't stop."

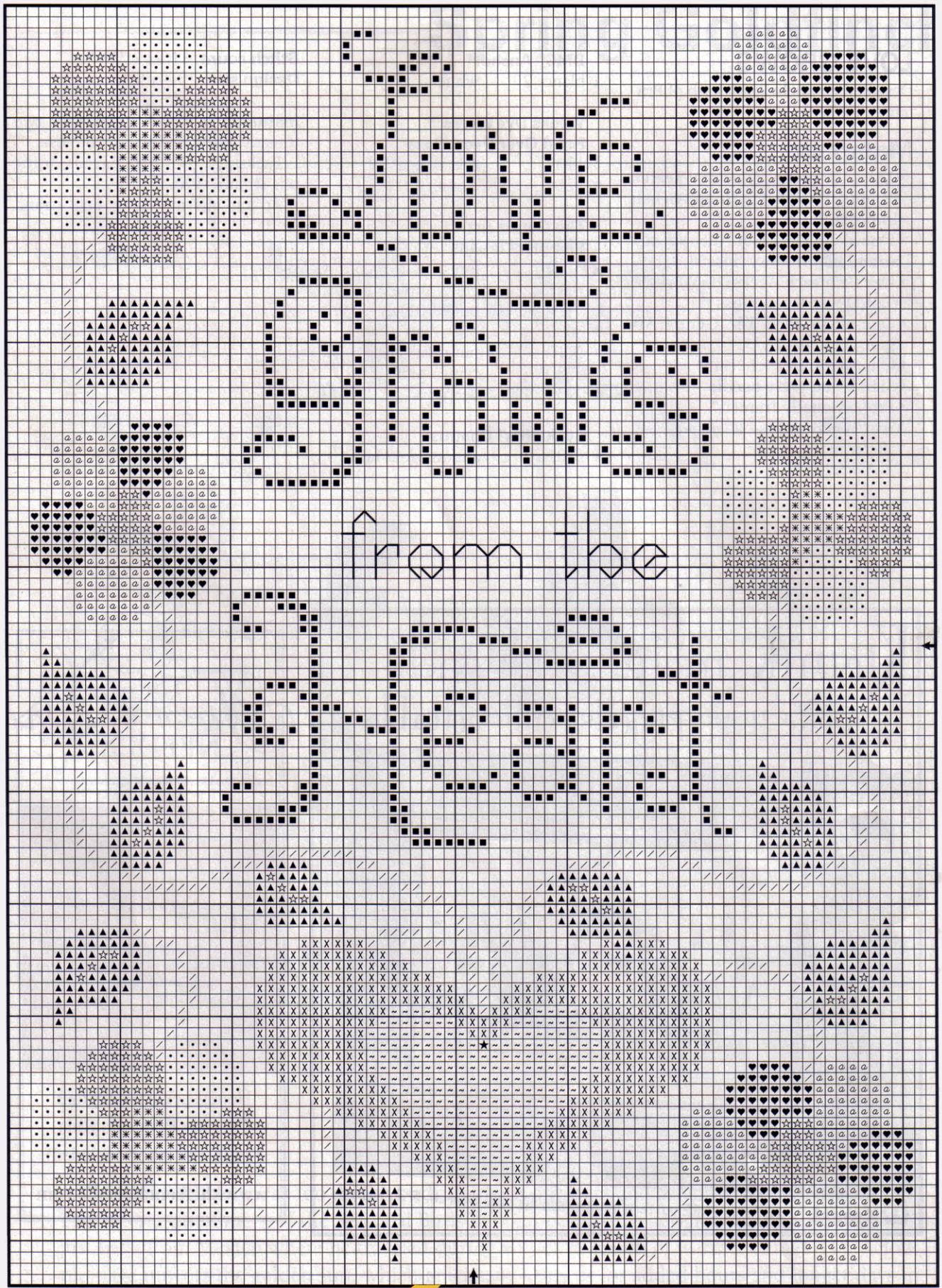
To keep tabs on Brittercup Designs' latest offerings, stop by her website: *www.brittercupdesigns.com*. If you'd like to send her your thoughts, she can receive letters at 3788 Clermont Avenue, North Lawrence, Ohio 44666, or e-mail at *michelle@brittercupdesigns.com*.

Love Grows

~Topaz~

A sweet sentiment blooms from a softly shaded heart in this cheery design from Michelle M. Lash of Brittercup Designs. The variegated coloring of overdyed floss adds depth to the flowers' petals and leaves, giving the impression that you spent hours threading dozens of colors of floss through your needle, when in actuality you use just a small handful! Chart is on page 23.

Love Grows Chart



LOVE GROWS

Designed by Michelle M. Lash of Brittercup Designs

Materials:

- 14" x 12" piece 28-count wheaten Country French linen from Wichelt Imports, Inc.*
- One skein DMC® or Anchor® six-strand embroidery floss**
- One skein each Weeks Dye Works™ Hand Over Dyed Floss**
- One skein each The Gentle Art Sampler Threads**
- One By Jupiter! charm**
- Size 24 tapestry needle
- Professionally framed*

**See "Where to Find It" on page 60.*
**Refer to color code.*

DMC® Anchor®

.	blanc 2	white

Weeks Dye Works™ Hand Over Dyed Floss

a	1137	rose quartz
✳	2254	cinnabar

The Gentle Art Sampler Threads

▲	0190	forest glade
/	7013	green apple
☆	0470	buttercrunch
♥	7030	briar rose
X	0710	pink azalea
~	0730	cameo pink
■	0930	deep sea

By Jupiter! Charms

★	12016	antique gold heart

Stitch count: 110H x 79W
Design size: 7 7/8" x 5 5/8"

Instructions: Cross stitch over two threads, using two strands of floss.

Backstitch over two threads, using one strand 0190.

Attach charm, using one strand 0710.

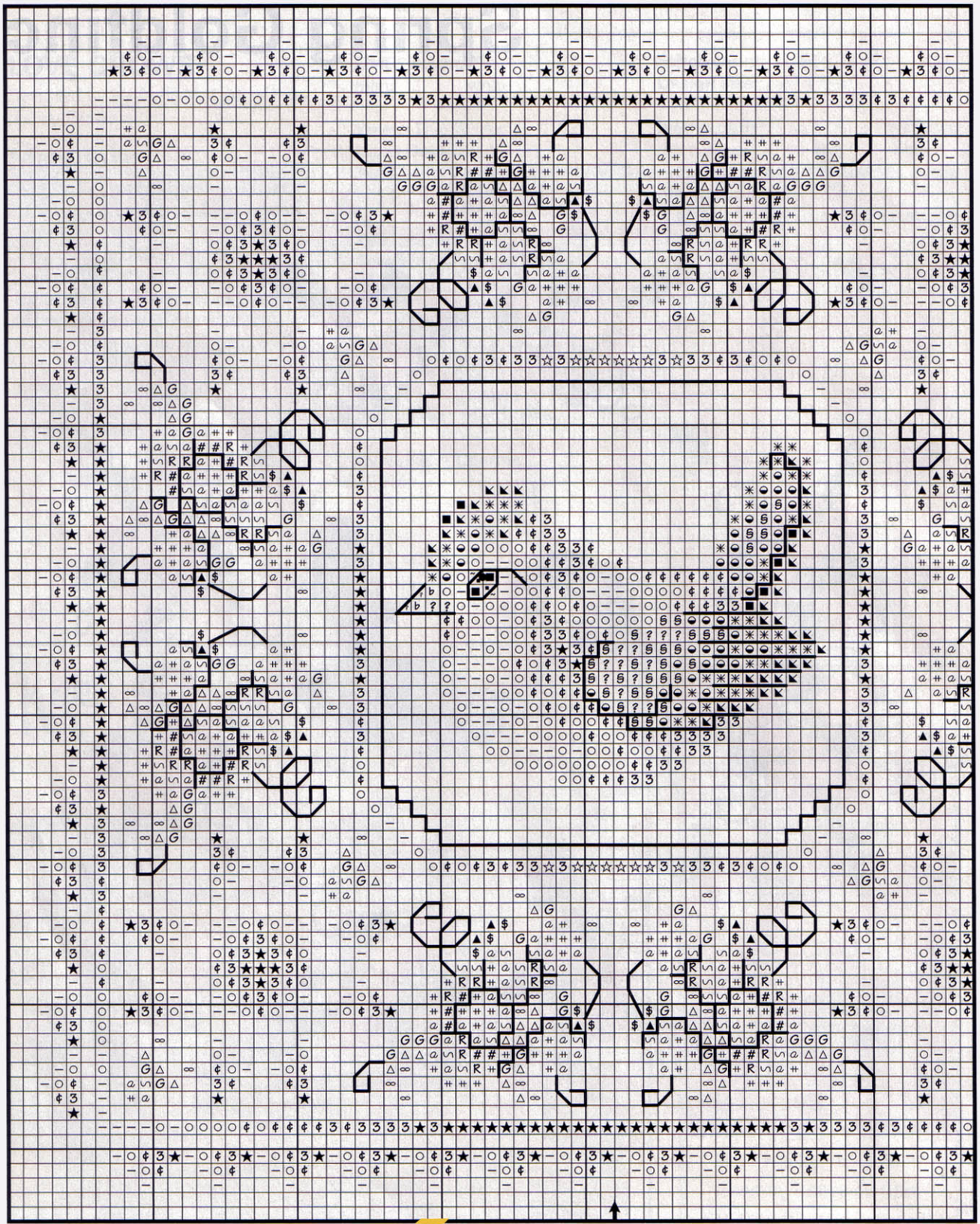
~Topaz~

Spring Goldfinch

~Topaz~

As the seasons change, so too do the birds that visit our trees and serenade us with their songs. The second installment of the Seasonal Birds Bellpull honors the sprightly goldfinch, who's just back from Mexico where he traveled during winter in search of warmer climes. His yellow plumage mirrors the golden sun, which graciously visits us for added hours and longer days in the warmth of splendid spring. Chart begins on page 26.

Spring Goldfinch Chart



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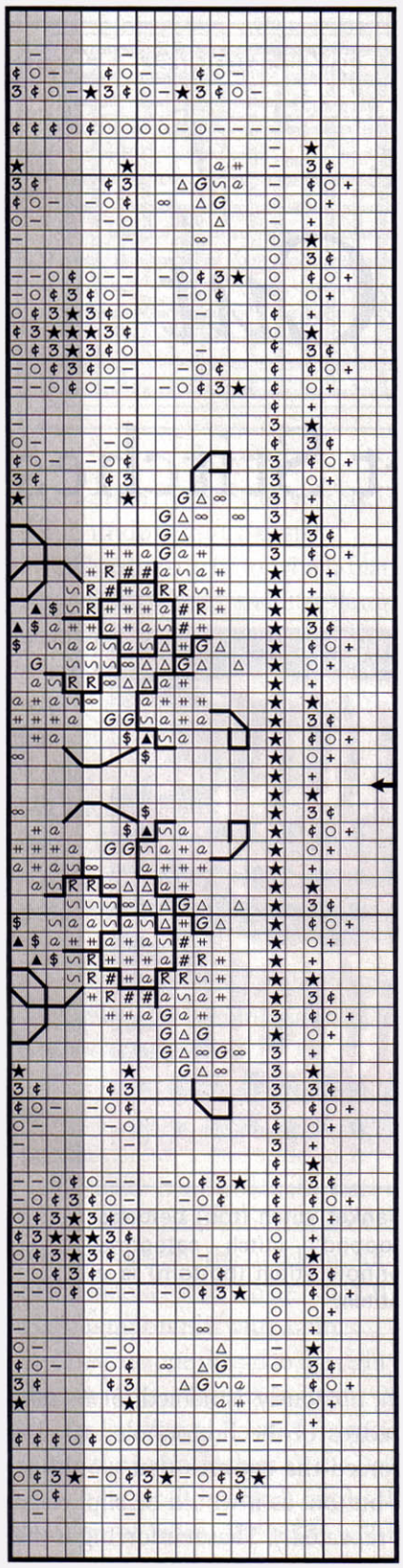


Correction: Since the maximum length of DMC linen is 27", the *Winter Blue Jay* design should be stitched 2" down from top edge of linen in order to allow enough linen at bottom of bellpull for a pointed end.

SPRING GOLDFINCH

Designed by Pamela Kellogg of Kitty and Me Country Crafts for The DMC® Corporation

Materials:

- 27" x 12" piece 28-count white linen from DMC®
- One skein each DMC® six-strand embroidery floss*
- Size 24 tapestry needle

Refer to color code.

(NOTE: Fabric is given for entire project. Finishing instructions will appear in the October issue.)

DMC®	
■ 310	black
◤ 3799	pewter gray, vy. dk.
✳ 413	pewter gray, dk.
◒ 317	pewter gray
§ 414	steel gray, dk.
? 318	steel gray, lt.
♭ 415	pearl gray
▲ 319	pistachio, vy. dk.
$ 367	pistachio, dk.
G 320	pistachio, med.
△ 368	pistachio, lt.
∞ 369	pistachio, vy. lt.
# 349	coral, dk.
R 350	coral, med.
∽ 351	coral
a 352	coral, lt.
++ 353	peach flesh
★ 783	gold
3 3820	straw, dk.
¢ 3821	straw
○ 3822	straw, lt.
– 3078	golden yellow, vy. lt.
bs 801	coffee, dk.
Fk blanc	white

Stitch count: 80H x 80W
Design size: 5¾" x 5¾"

Instructions: Leave two threads between the bottom of the first design and the top of this design, lining up the points of the borders.

Cross stitch over two threads, using two strands of floss.

Backstitch over two threads, using one strand of floss.

Work French knot (Fk) where • appears in bird's eye, using two strands blanc and wrapping floss around needle once.

Backstitch (bs) instructions:

317	beak
310	remainder of bird
319	leaves
817	berries
782	inside border of block
801	remainder of backstitch

Finished by Becky Cade

Seasonal Birds Bellpull

~Topaz~

by Martha Beth Lewis

On the Edge, Part III:
Edges to be Cut
Buttonhole & Blanket Stitches

Nun's stitch is an edge along which excess fabric is meant to be cut away. Buttonhole stitch and blanket stitch are two others.

Buttonhole *and* Blanket?

Yes, two separate stitches, and there *is* a difference between them! Blanket stitch (Figure 1, top) is a member of the looped-stitch category, while buttonhole stitch (Figure 1, bottom) is one of the knotted stitches. Each is made of a long stitch and a curved segment. Take a close look at buttonhole. Do you notice the little knobs on the curved parts of the stitches? These knobs are the knots, and the knot distinguishes buttonhole stitch from blanket stitch.

Note: You might read that the difference between the two stitches is how closely spaced the long arms are. This is not true. The difference is the knot.

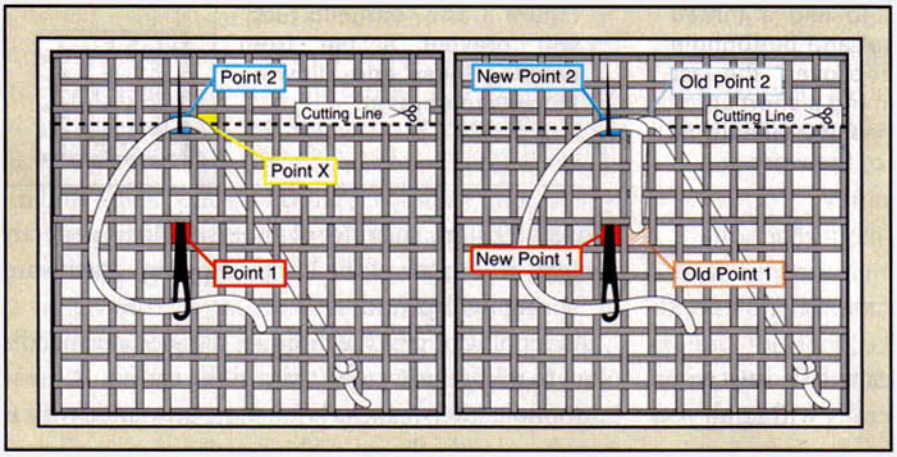
There are similarities between the stitches, too. You can see that both of these stitches are comprised of a long stitch and a curved stitch. Also, each is a self-couching stitch. *Self-couching* means one part of the stitch holds down another part, and it's made by a single piece of thread, even though it looks as if two or more are used. (Some other self-couching stitches are queen and rice stitches.)

In counted-thread embroidery, unfortunately, the term *buttonhole stitch* has come to be applied erroneously when *blanket stitch* is actually what the stitcher is working. It is thought that blanket stitch received its name because it was used as part of an edge finish for blankets. The hems were folded over, and blanket stitch was used to hold the hem in place.

Figure 1. Blanket stitch (top) belongs to the "looped" stitch category, while buttonhole stitch (bottom) is a "knotted" stitch.

Buttonhole stitch, obviously, is named for its use. To strengthen the edges of the buttonhole, a tailor or seamstress reinforced the cut area that would be in contact with the button, as it would be slipped in and out of the hole repeatedly. That reinforcing is the knot, which provides the extra defense against wear. The knot is on the curved part of this stitch.

Another benefit of buttonhole stitch in garment making is that if the thread breaks, the knots will hold the long stitches in place and make the stitch



Figures 2 (far left) and 3 (near left). The needle must come up at Point X to begin working blanket stitches. Note that the thread is kept *above* the needle, and the needle tip is on top of the working thread loop.

less apt to ravel. Conversely, blanket stitch will come undone quite easily.

Like satin stitch, to which blanket and buttonhole stitches are related, there are long stitches on both the front and back of the work. This two-sided feature of these stitches adds to the durability of an edge finished with them, as well as raising the edge a bit to add texture to the border.

Of the two, buttonhole, by virtue of the knots at the friction point, is the stronger stitch. If you are using the stitch for edging, friction is not a great concern, so whichever you choose is a matter of personal preference.

Anatomy of the Blanket Stitch

Blanket stitch is the easier of the two to make, but neither is difficult.

Blanket stitch is unusual in that the needle goes down at Point 1 and up at Point 2. (Normally, the needle rises at 1 and sinks at 2.)

To make blanket stitch, start with an away waste knot (AWK) on the front of the work, 3" to the right of where you want the first long stitch of the blanket stitch to lie. Mark this place temporarily with a pin.

Come up one thread to the right of the pin. This is Point X in Figure 2.

The location of Point X is crucial: it is in the same ditch as all the Point 2s will be, and this ditch marks the location of where the ridge will be formed. You will cut along this ridge. Make sure you're in the right place!

Sink the needle at Point 1, which is located four threads below and one thread to the left of Point X. Slip the needle under four threads and send it to the top of the work at Point 2. As you pull the needle through, a loop of working thread will form.

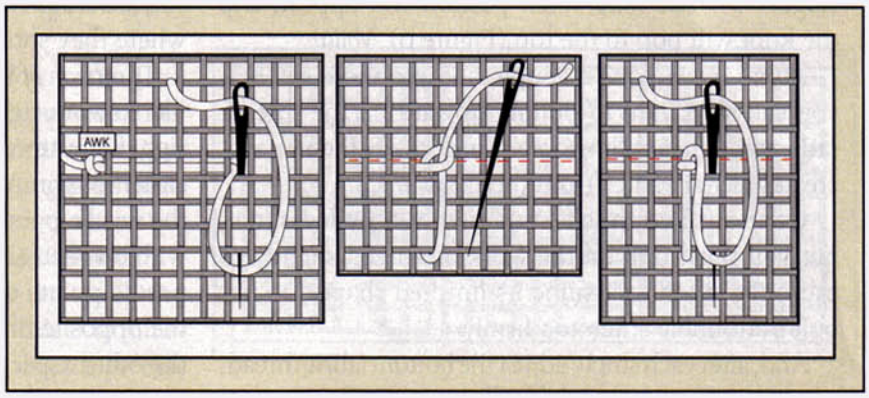
Here's the important part: before you pull the working thread all the way through, make sure that the needle is "inside the loop." This is critical to lock the stitch, so it will self-couch. Two things will ensure that you are working inside the loop:

(1) Keep the working thread above the needle

(2) Make sure the needle tip is lying atop the loop of working thread.

For the next stitch, move one thread to the left of Point 1 and insert the needle again at the new Point 1 (see Figure 3). Sending the needle to the back at the new Point 1 causes the working thread to lie on top of the work, thus creating the long-stitch part of blanket stitch.

Slip the needle under four threads and send it to the front (at the new Point 2), making sure you continue to work inside the loop. When the needle is sent from the new Point 1 to the new Point 2, the stitch will tighten itself. If not, give a gentle tug. As



Figures 4, 5, and 6. As the working thread is pulled upward, the knot will pop to the top of the buttonhole stitch.

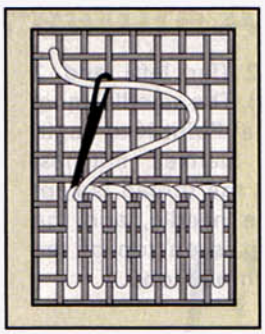


Figure 7. To end a thread for blanket and buttonhole stitch, "hop over" the last loop, forming a short stitch that carries the needle to the back of the work.

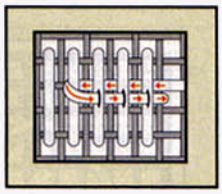


Figure 8. The "bargello tuck" will prevent a tail from working loose and allowing stitches to unravel.

you work the stitch, you will learn to adjust your tension properly so one pull generally will be all you will need to tighten the stitch.

Anatomy of the Buttonhole Stitch

To make buttonhole stitch, sink the AWK 3" to the left of where you want to start stitching. As usual, the AWK goes on the front of the work. Send the needle to the top of the work. This is Point 1. As noted, Point 1 is where the ridge will be formed and where cutting will take place, so make sure you position Point 1 properly with regard to where you want the edge.

Important: Send the needle back down in the same hole where you just sent the needle to the top of the work; pretend you are going to do chain stitch.

Passing under four threads, bring the needle to the top of the work at Point 2. Begin to pull the working thread through, but don't pull it all the way through! Instead, leave a loop of the working thread. In the same way you did for blanket stitch, the needle tip will lie atop this loop; when you pull the working thread through all the way, the stitch will lock in place (Figure 4).

Pull the working thread through. You'll see immediately that you've made a chain stitch, but don't be alarmed: you're about to transform it. Gently pull the needle upward, toward the cut edge of the fabric (Figure 5). The long-stitch portion will appear, and the knot will pop to the top (Figure 6). *Voilà!*

After you've done a couple of buttonhole stitches, you can skip right to pulling upward on the thread, rather than first pulling downward (this is the step that creates a chain stitch) and then upward.

Caution: Buttonhole stitch is not a pulled stitch, but you must pull on the working thread slightly to cause the stitch to assume its finished shape. Do not pull buttonhole stitch too firmly.

And, after each stitch, adjust the bottom fabric thread, which will have a tendency to pull upward toward the knots. Use the thumbnail of your non-stitching hand to guide the knot into line with the others and to help regulate tension. The ridge of knots should lie perfectly straight, with none of the knots "dipping" downward or "springing" upward.

As a point of good technique, dangle your needle often to release unwanted twist in the thread. Because buttonhole stitch makes a knot, more unwanted twist is introduced to the thread, making it even more important to dangle your needle often to avoid aggravation.

Stitch Technicalities

Ending a Thread. Ending the stitch is the same technique for both buttonhole and blanket stitch: "hop over" the last loop, forming a short stitch that takes the needle to the back of the work (Figure 7). Bury the tail.

To bury the tail, use a Bargello tuck (Figure 8). It's important to pierce the long stitch as you run the needle in one direction and then back. This edge will receive quite a bit of wear, and it's important that the tail not pull out. If it does, not only will you have a tail flapping in the breeze, but also the cut edge will come undone. Once the excess fabric is cut away, fixing it so it looks decent will be one of the most difficult repair jobs you've ever undertaken. So, pierce!

Number of Threads Covered. You can work blanket or buttonhole stitch so it covers any number of threads, but four is ideal. Covering less than four doesn't provide enough support for an edge and is apt to pull out, and covering six or more may cause the fabric to begin to pucker as you attempt to make the stitch taut. A stitch over more than six threads also will be quite a bit less stable because the long stitches become too long to lay where they should.

Direction of Work. If you're right-handed, you might like to work right-to-left for blanket stitch and left-to-right for buttonhole. Try both directions and see what's easier for you. You might also like to hold the work so the needle points in the other direction. For example, with blanket stitch, instead of holding the work so the needle points upward, you may prefer to work from the opposite orientation. If so, make sure you adjust the other aspects of the stitch sequence!

Types of Thread. You probably will be using pearl cotton. Any size works well for both blanket and buttonhole stitches. For a Hedebo buttonhole stitch,

however, a size larger than #8 will have so much "drag" on it that you'll have difficulties trying to tighten the stitch without distorting the fabric. You might want to try a thread with less friction, such as a silk twist (Rainbow Gallery Elegance®, Grandeur™, or Subtlety®; Kreinik™ Silk Serica® or Bella®; Gloriana Princess Perle and Gloriana Princess Perle Petite; Hand-Dyed Fibers Reeled Silk; or Eterna Silk™ silk twist) or a rayon twist (a variety of sizes are available from EdMar™).

Generosity with Thread. Please don't pinch pennies when it comes to thread usage. The edges of your piece will receive quite a bit of wear; and if you start with fuzzy, worn thread, it's certainly not going to get better-looking as you continue to stitch with it or later when you handle the item!

Sewing vs. Stab Methods. As with chain stitch, buttonhole stitch and blanket stitch lend themselves extremely well to the sewing motion. In fact, they are less complicated to make in a sewing motion because it is easier to control stitch tension and to see where the needle should go into the fabric in order to come up in the loop.

Be aware, however, that the sewing method puts much more abrasion on the thread than does the stab method, so you'll need to watch the state of your thread more carefully and not hesitate to start a new piece of thread when needed. If you work with the sewing method, you must stitch in hand.

Tension. Pulling too tightly on your thread will not only cause the stitch be malformed, but too-tight tension will also draw up the fabric, causing crumples at the edge. If you are working over more than four threads, tension is an even bigger issue because the long stitches are extended.

Cutting. Great care must be exercised in trimming away excess fabric. This is the last step, and you don't want your lovely project to be ruined by a pair of scissors wielded in haste.

Traditionally, when making a buttonhole, cutting the button slit takes place first. After the slit is made, buttonhole stitch is worked so the knotted ridge sits along its perimeter. As an edge finish, however, cutting takes place last, as noted, along the ridge (knotted or not) created when passing the needle tip over the loop of thread.

When cutting Hardanger, the advice is to keep the scissors to the left of the kloster blocks. This is to minimize the chance of nipping the kloster threads. When trimming an edge, however, you may feel you have better control if the scissors are to the right of the work. Try both to discover which gives you better precision.

When cutting, be sure to use very sharp scissors. Ones with short blades will maximize control. Don't cut when you are angry, tired, distracted, or have a low chocolate level.

Variations on a Theme

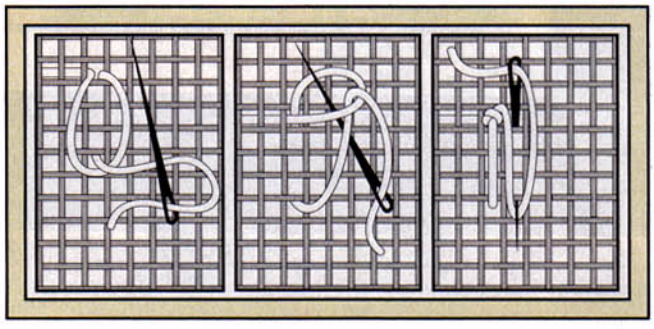
Buttonhole stitch has a variant that is used in the Danish cutwork genre known as *Hedebo*. An additional "bump" on the knot, formed by taking an extra "wrap" around the loop, characterizes Hedebo buttonhole stitch. (Recall that the loop forms the knot in buttonhole stitch.)

Figure 9 shows buttonhole stitch ready to be tightened from a chain stitch. To put an extra "bump" on the knot to create Hedebo buttonhole stitch, pass the needle through the loop a second time (Figure 10).

Be particularly careful when tightening the stitch. There's a lot of friction going on, and being too forceful will cause tension problems; for example, it can make the knot "droop" and not line up with its fellows.

Make a picot-like knot by adding an extra wrap or two. As this technique creates a large bump, as the name implies, work a line of buttonhole stitch and put this picot-type stitch only every so often, at regularly spaced intervals. Since there are a number of wraps, you'll need to exercise exquisite precision, work very slowly, and use the slimmest needle possible to avoid tension problems and drooping knots. It is helpful to draw the original loop down to a fairly small size before adding these several extra wraps. Spend some time with a doodlecloth before stitching on your project, as getting the tension consistent on this "picot" is tricky.

Next time, we'll talk about folded hems, which can employ both blanket stitch and buttonhole stitch in their construction. Happy stitching!

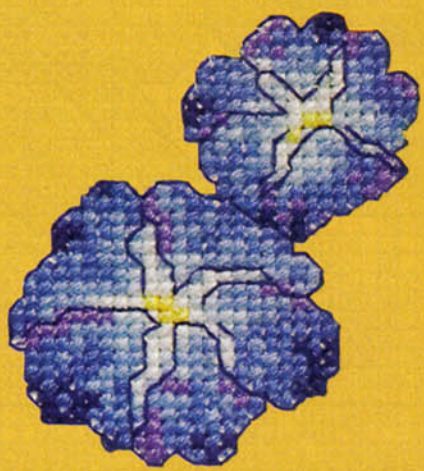


Figures 9, 10, and 11. Make Hedebo buttonhole stitch by adding an extra wrap through the loop of the working thread before pulling the stitch tight.

Having Someplace
to go is called Home
Having Someone to Love is Family
Having Both is God's
Blessing
~Topaz

God's Blessing

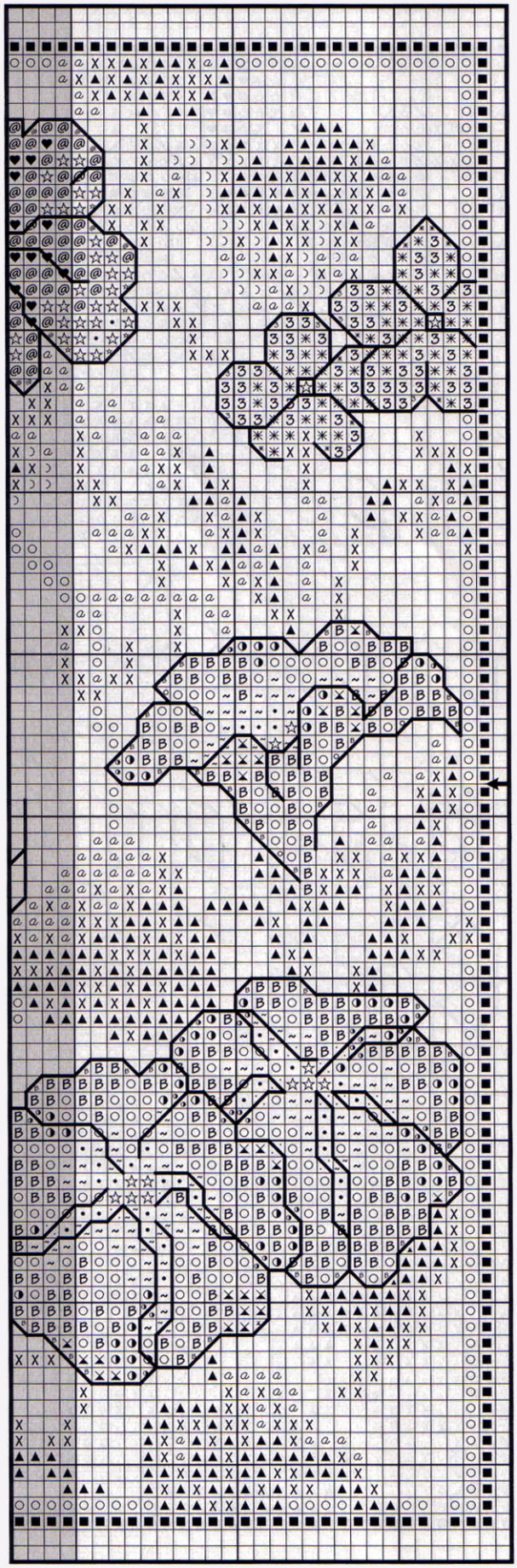
While the spectacular events in life are the ones that most often catch our attention and linger in our memories, it's among the little, quieter moments that we can count our greatest blessings. Of these, there is perhaps no greater blessing than the love provided by home and family. "God's Blessing," by designer Ursula Michael, captures this sentiment in cheerful primary colors—blue, red, yellow, and green. The result is a design that is at once bold and bright, gentle and floral. Hang this piece where you'll see it often so you'll remember that hearth, home, friends, and family are perhaps the greatest gifts in life. *Chart begins on page 34.*



~Topaz~

Shaded portion indicates overlap from previous page.

Shaded portion indicates overlap from previous page.



GOD'S BLESSING

Designed by Ursula Michael for Coats & Clark

Materials:

- 12½" x 17" piece 14-count white Aida from Charles Craft, Inc.
- One skein each Anchor® six-strand embroidery floss*
- Size 24 tapestry needle
- Professionally framed**

*Refer to color code.

**See "Where to Find It" on page 60.

Anchor®

.	1	snow white
✳	35	blush, dk.
3	33	blush, med.
ℓ	31	blush, lt.
■	152	Delft blue, vy. dk.
⧗	134	cobalt blue, vy. dk.
B	137	Wedgewood, med.
○	145	Delft blue, lt.
~	128	cobalt blue, lt.
◑	119	thistle, med.
▲	269	avocado, dk.
X	267	avocado, med.
a	240	grass green, lt.
☽	253	parrot green, vy. lt.
♥	330	melon, dk.
@	298	jonquil, dk.
☆	295	jonquil, med. lt.
bs	1005	cherry red, med.

Stitch count: 92H x 154W
Design size: 6½" x 11"

Instructions: Cross stitch using two strands of floss. Backstitch using one strand of floss unless otherwise indicated.

Backstitch (bs) instructions:

134	blue flowers, text (two strands)
1005	red flowers
330	yellow flowers

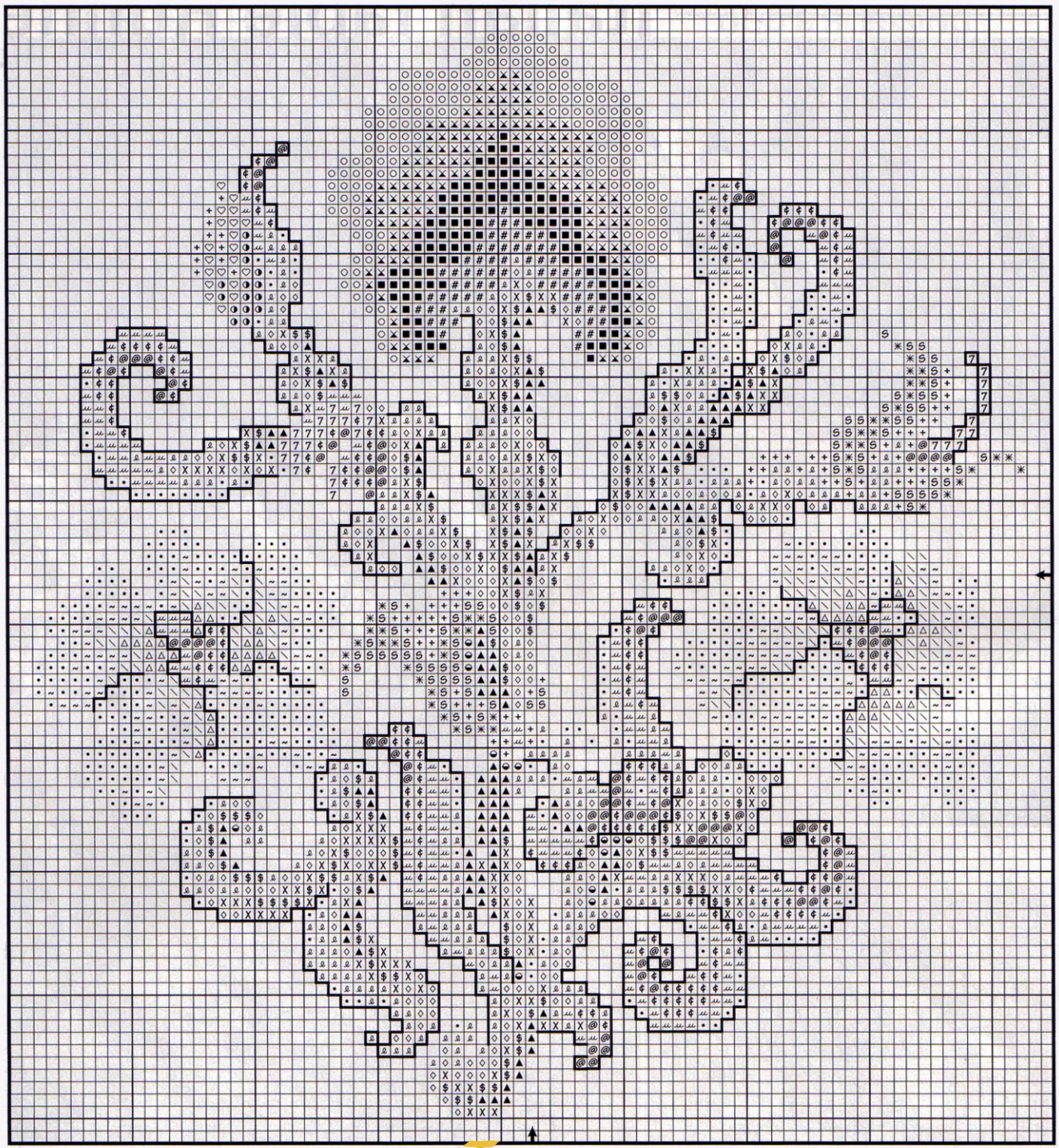
~Topaz~

Italian Table Runner

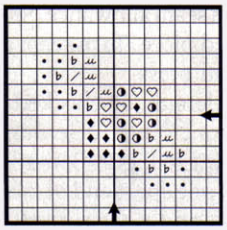
~Topaz~

The fragrant blooms of a Tuscan garden adorn the ends of this elegant table runner. Shimmering dragonflies and gossamer-winged insects buzz randomly across the runner and lend enchanting allure to this adaptation of a classical Italian centerpiece. Chart begins on page 38.

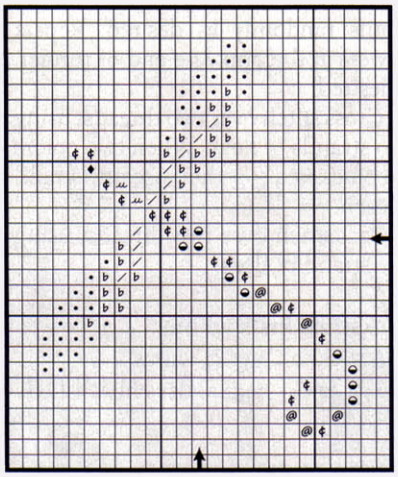
Flowers Chart



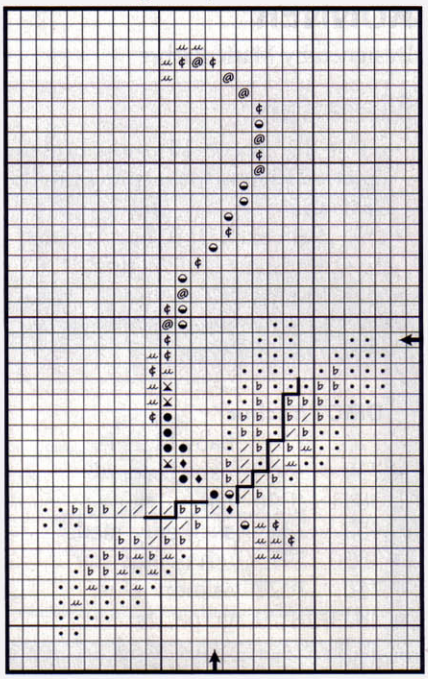
Small Insect Chart



Dragonfly 2 Chart



Dragonfly 1 Chart



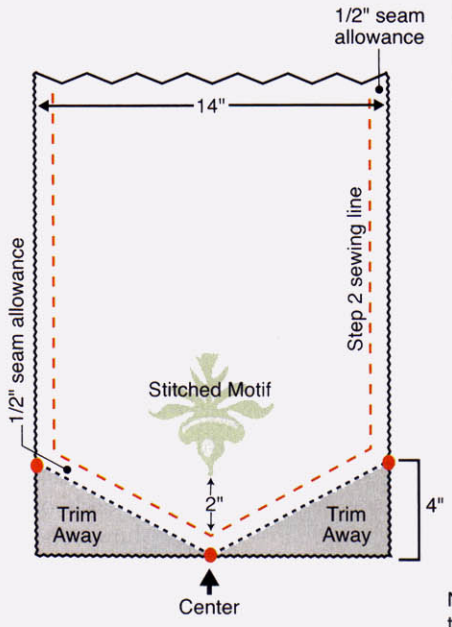


Figure 1

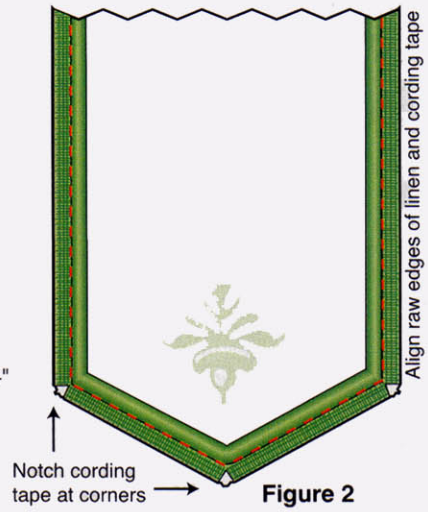


Figure 2

= Sewing line

~Topaz~

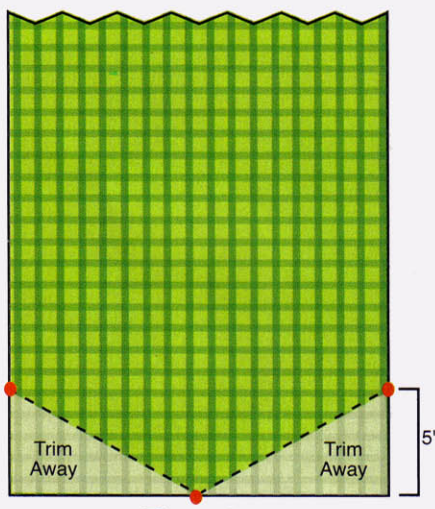
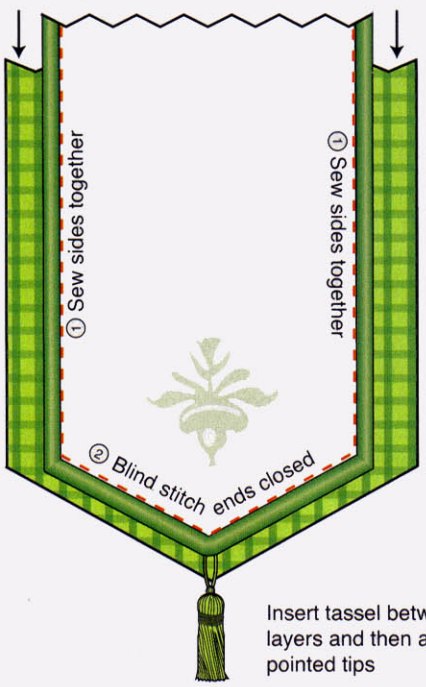


Figure 3


① Sew sides together
① Sew sides together
② Blind stitch ends closed
Insert tassel between layers and then align pointed tips

= Sewing line

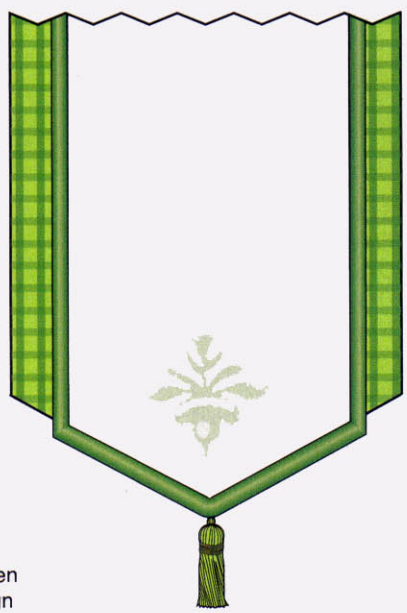


Figure 5

Align pointed ends of runner before sewing linen to backing.

ITALIAN TABLE RUNNER

Designed by Marie Barber

Materials:

- 64" x 15" piece 28-count brown check #2 Riviera linen from Fratelli Graziano*
- One skein each DMC® or Anchor® six-strand embroidery floss**
- Size 24 tapestry needle

*See "Where to Find It" on page 60.
**Refer to color code.

	DMC®	Anchor®	
b	775	128	baby blue, lt.
/[	739	366	baby blue, pl.
/[	3841	1096	tan, ul. lt.
△	452	232	shell gray, med.
◑	3830	597	terra-cotta
♡	760	1022	salmon
■	3834	1029	grape, dk.
⧗	3835	97	grape, med.
#	3740	872	antique violet, dk.
○	554	95	violet, lt.
*[	3861	677	cocoa, lt.
*[	721	324	spice, med.
ᔕ	722	323	spice, lt.
+	3825	323	pumpkin, pl.
◆	779	1088	cocoa, dk.
◒	3790	904	beige-gray, ul. dk.
\	822	390	beige-gray, lt.
~[	822	390	beige-gray, lt.
~[	3865	2	winter white
.	3865	2	winter white
7	726	295	topaz, lt.
▲	3051	845	green-gray, dk.
$	580	924	moss green, dk.
X	581	281	moss green
◊	471	265	avocado, vy. lt.
ℓ	472	253	avocado, ul. lt.
@	729	890	old gold, med.
¢	3821	305	straw
ɯ	3822	295	straw, lt.

Stitch count:

Flowers	88H x 81W
Dragonfly 1	39H x 23W
Dragonfly 2	26H x 21W
Small Insect	10H x 10W

Design size:

Flowers	6 1/4" x 9 5/8"
Dragonfly 1	2 7/8" x 1 2/3"
Dragonfly 2	1 7/8" x 1 1/2"
Small Insect	3/4" x 3/4"

Instructions: Refering to photos on page 37, stitch flowers in center of a section that is one square wide and two squares high, leaving one extra square at the bottom of motif. Position insect motifs randomly as desired. Repeat flowers at the opposite end of runner, if desired.

Cross stitch over two threads, using two strands of floss. When two colors are bracketed together, use one strand of each.

Backstitch over two threads, using one strand of floss.

Backstitch instructions:

452	232	insect wings
3051	845	remainder of backstitch

~Topaz~

TABLE RUNNER FINISHING INSTRUCTIONS

Materials:

- Two 64" x 18" pieces checked green fabric
- 4 1/2 yds. 1/4"-diameter twisted cording trim
- Two sage-green tassels
- Sewing thread to match fabric
- Fabric-marking pen
- Hand-sewing needle
- Fabric-cutting scissors
- Straight pins
- Iron
- Sewing machine with zipper foot (optional)

1. Trim stitched piece to 14" width, keeping stitched design centered. Trim length of stitched piece so that only 2 1/2" of linen remains below bottom edge of large floral motif. (Take care to note new length of linen, which will be needed for checked fabric in Step 3.) To create angled end of runner, make a mark at the bottom center of stitched piece and another mark 4" above bottom left and right corners (indicated by red dots in Figure 1). Use fabric-marking pen to connect the three points, creating a cutting line. Trim away excess fabric. Repeat for opposite end.

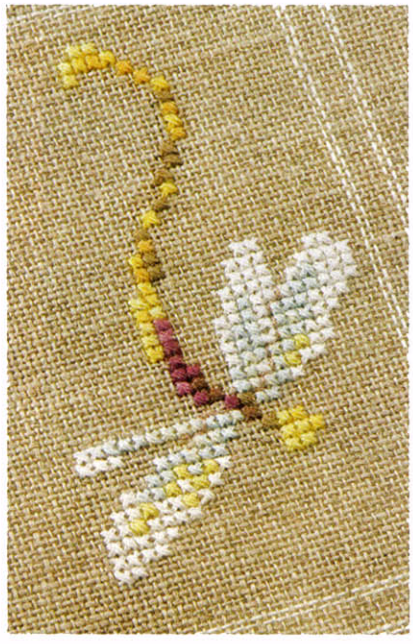
2. Beginning in the center of one long side, pin cording in place on right side of fabric, aligning edge of cording tape with cut edge of stitched piece (see Figure 2). Continue around the runner, rounding trim slightly at corners and notching cording's tape to prevent buckling. When beginning point is reached, overlap cording by 1/2" and pull raw edges of trim below the stitching line so that ends will be hidden in seam allowance. Sew cording to stitched piece. Turn seam allowance under and press.

3. Trim length of checked fabric to match runner length determined in Step 1. Referring to Figure 3, mark points at center of one short end of fabric and 5" above left and right corners. Connect points with fabric-marking pen to create a cutting line. Trim away excess fabric. Repeat for opposite end. Place pieces of checked fabric with right sides together and pin along sides. Sew together, using a 1/2" seam allowance and leaving a small opening on the side for turning. Turn fabric right-side out and blind stitch opening closed.

4. Center stitched piece on one side of checked fabric, aligning points at ends (cording on stitched piece will extend slightly past the checked fabric). Pin in place. On long, straight sides only, sew stitched piece to checked fabric in the "ditch" where the cording meets the linen (see Figure 4).

5. Pin tassel to the pointed tip at one end of the checked fabric; tassel loop should be sandwiched between checked fabric and stitched piece. Tack in place. Blind stitch angled ends of runner closed. (Figure 5 shows one completed end of runner.) Repeat for opposite end.

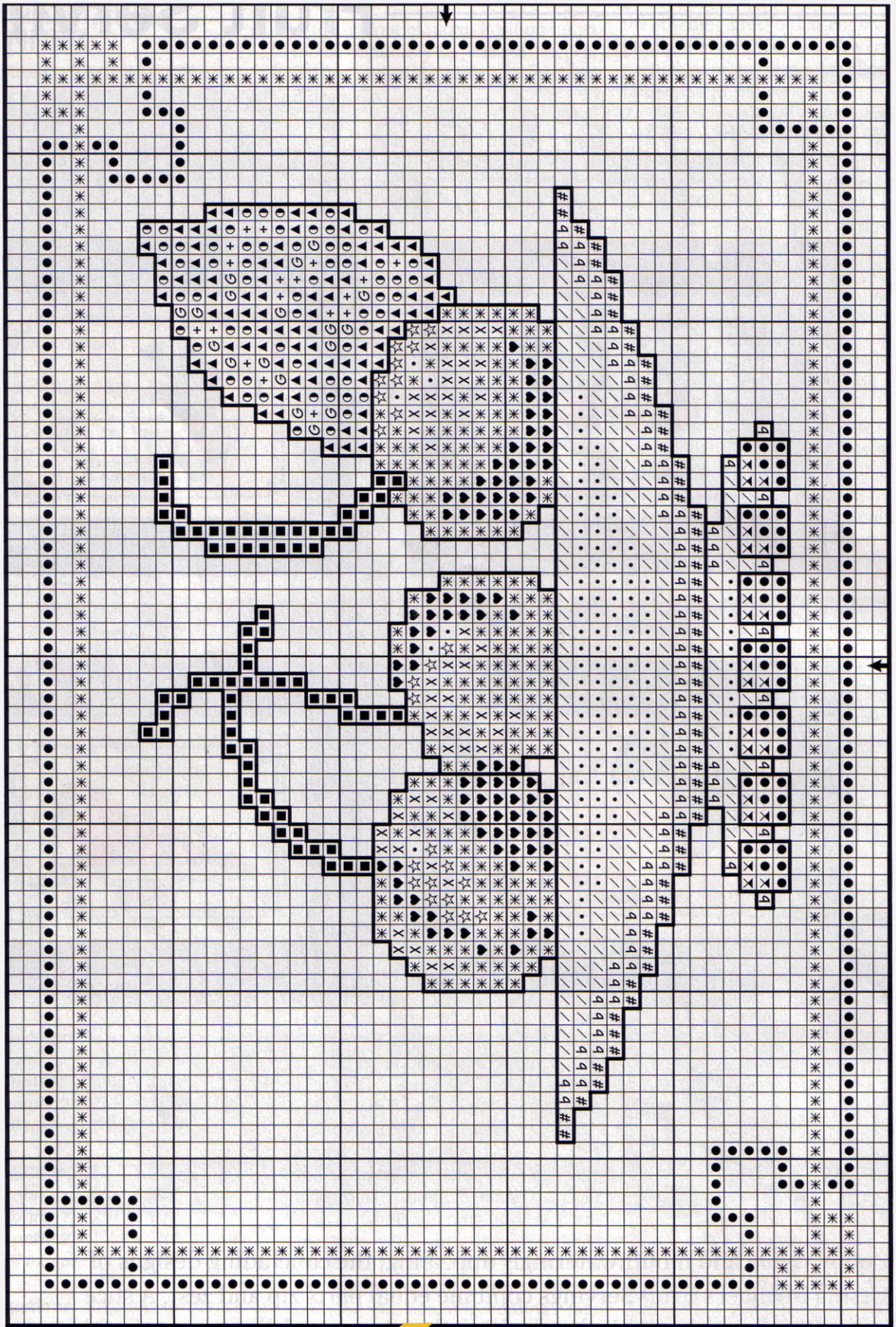
Stitched by Lenor Ortiz
Finished by Becky Cade



Fruit Servings

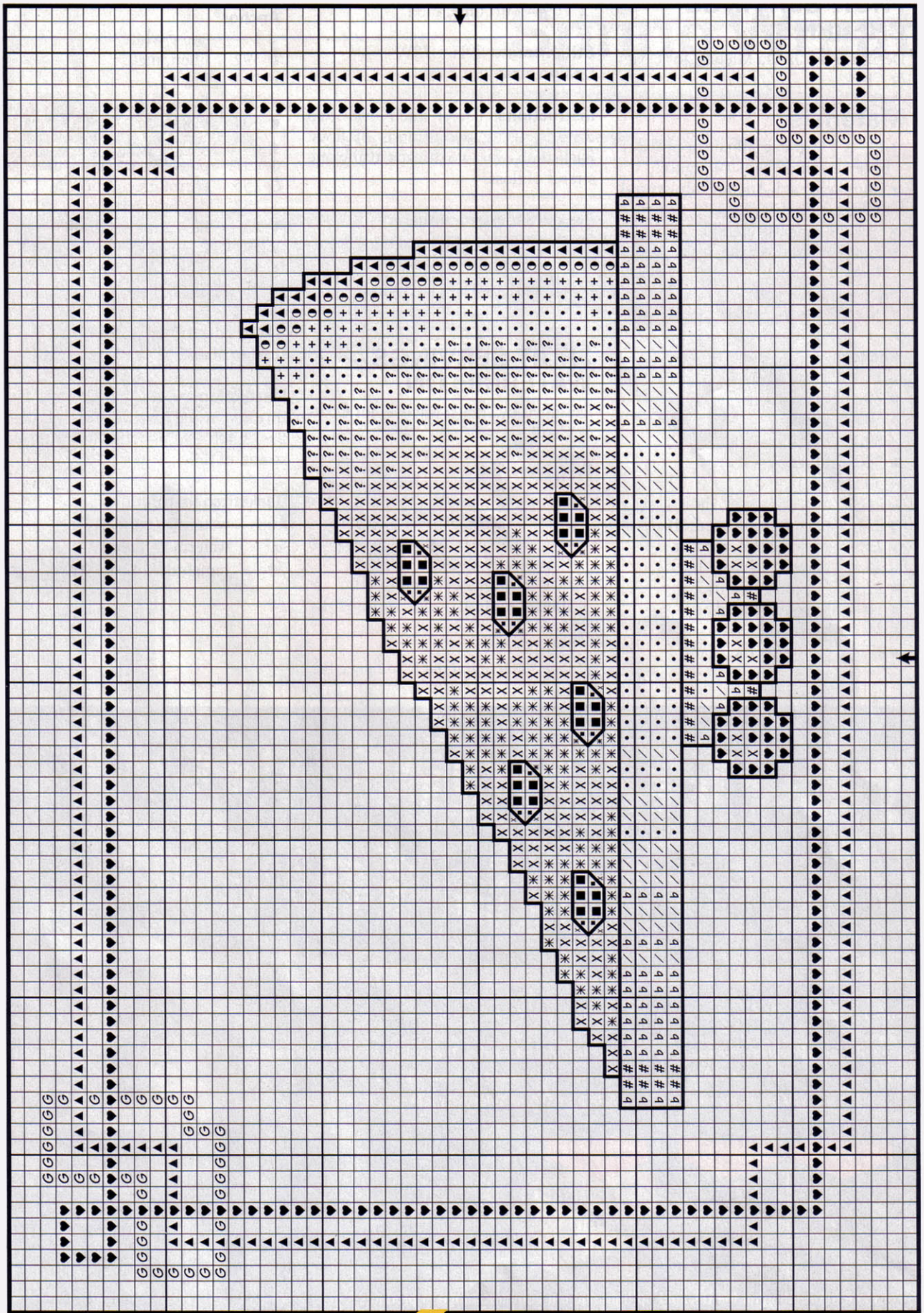
Boldly visual and mouthwateringly appealing, the concluding designs of Ursula Michael's Fruit Servings combine equal parts zip and zest. A slice of sweet watermelon and a bowl of tart cherries cheerfully suggest that the red and green of summer fruits just might be the yummiest combination of colors on the planet. Charts begin on page 42.

Cherries Chart



~Topaz~

Watermelon Chart



FRUIT SERVINGS—CHERRIES

Designed by Ursula Michael for Coats & Clark

Materials:

- 11" x 14" piece 20-count powder blue Lugana® from Zweigart®
- One skein each Anchor® six-strand embroidery floss*
- Size 24 tapestry needle
- Hand-painted frame from Molly Made**

*Refer to color code.
**See "Where to Find It" on page 60.

Anchor®

.	1	snow white
#	392	linen, med.
♭	391	linen
/	390	linen, lt.
■	380	fudge
☆	305	topaz, lt.
▲	268	avocado, med. dk.
◑	257	parrot green, med. dk.
G	255	parrot green, med. lt.
+	253	parrot green, vy. lt.
♥	22	burgundy, vy. dk.
✳	19	burgundy, med.
X	35	blush, dk.
●	170	surf blue, dk.
⧗	169	surf blue, med.

Stitch count: 49H x 75W
Design size: 5" x 7½"

Instructions: Cross stitch over two threads, using two strands of floss. Backstitch over two threads, using one strand of floss.

Backstitch instructions:

380	cherries, cherry stems
170	square feet of bowl
268	remainder of backstitch

FRUIT SERVINGS—WATERMELON

Designed by Ursula Michael for Coats & Clark

Materials:

- 11" x 14" piece 20-count lime green Lugana® from Zweigart®
- One skein each Anchor® six-strand embroidery floss*
- Size 24 tapestry needle
- Hand-painted frame from Molly Made**

*Refer to color code.
**See "Where to Find It" on page 60.

Anchor®

.	1	snow white
#	392	linen, med.
♭	391	linen
/	390	linen, lt.
■	403	black
▲	268	avocado, med. dk.
◑	257	parrot green, med. dk.
G	255	parrot green, med. lt.
+	253	parrot green, vy. lt.
♥	20	burgundy, med. dk.
✳	19	burgundy, med.
X	35	blush, dk.
?	31	blush, lt.

Stitch count: 54H x 79W
Design size: 5½" x 8"

Instructions: Cross stitch over two threads, using two strands of floss. Backstitch over two threads, using one strand of floss.

Backstitch instructions:

268	watermelon rind
403	watermelon seeds
20	remainder of backstitch

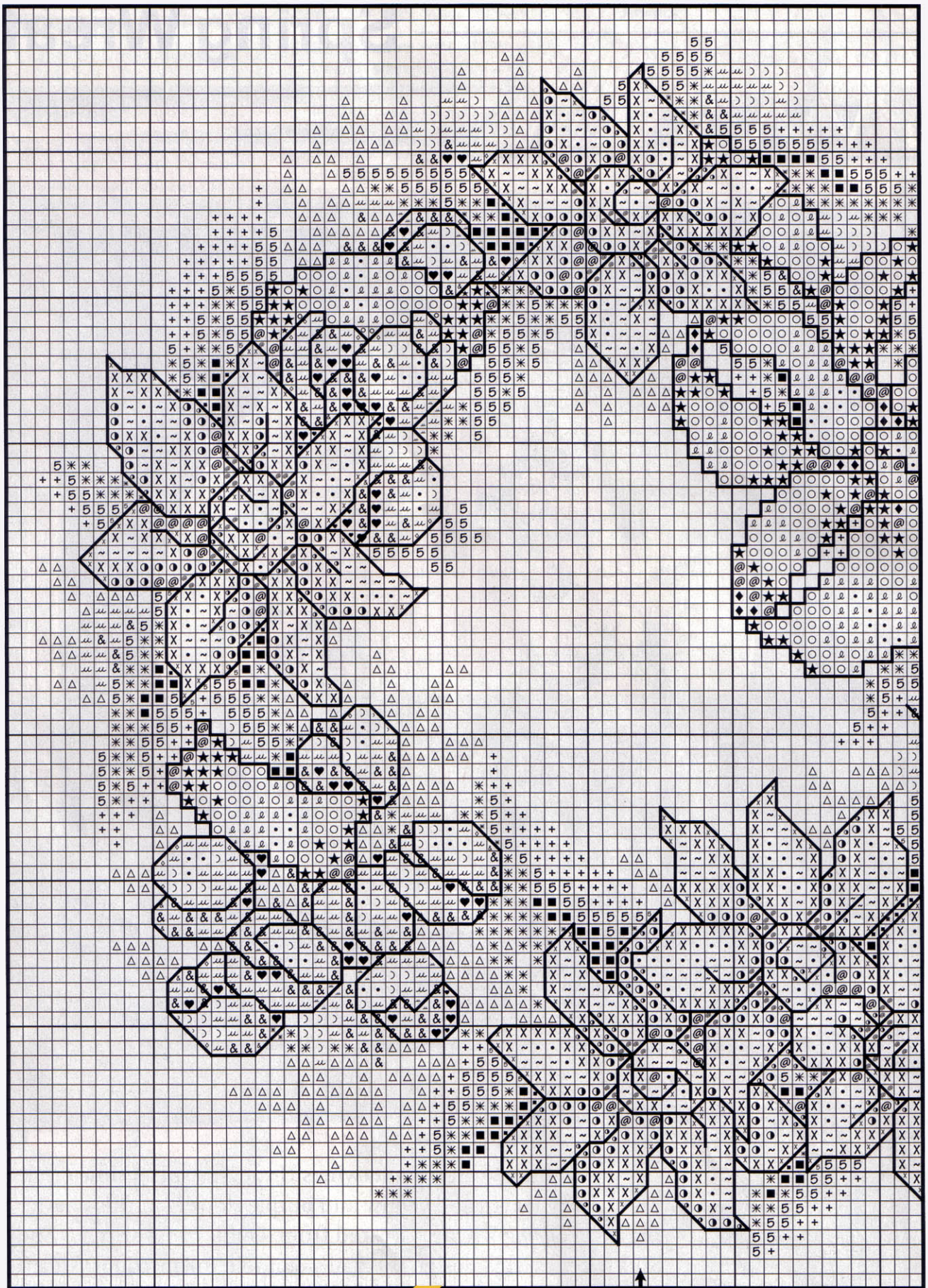
~Topaz~

Spring Wreath

~Topaz~

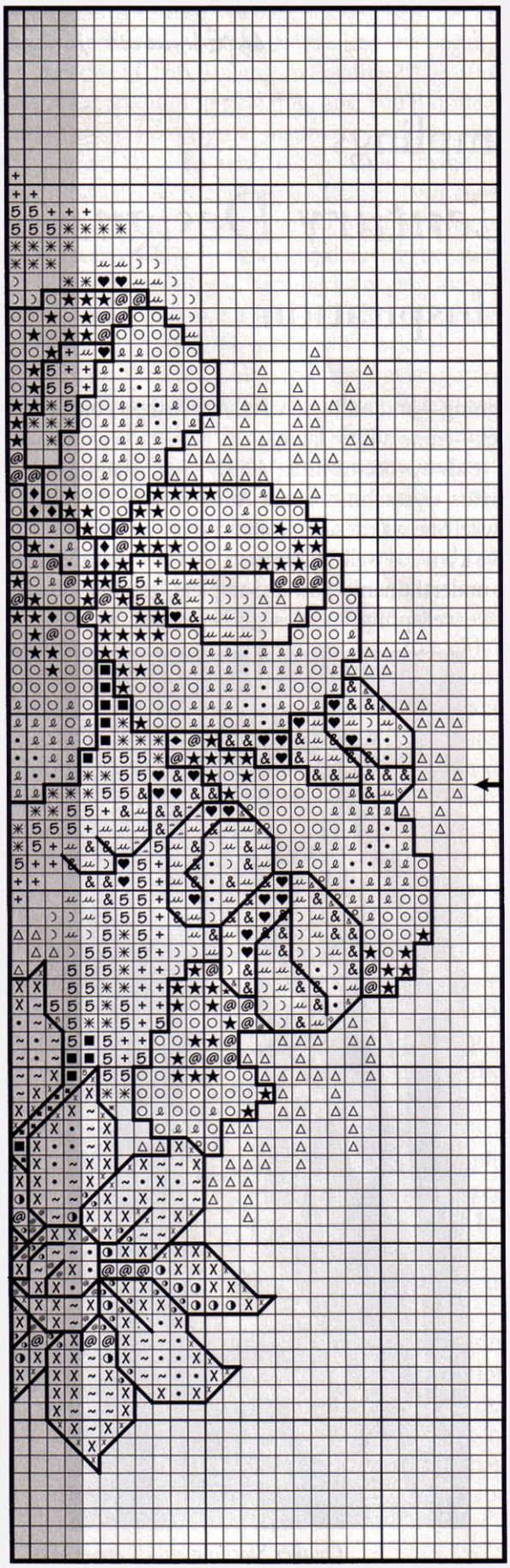
A shiny satin ribbon twines through a springtime circle of ferny leaves and yellow and purple flowers in this charming little *Spring Wreath*. Created from simple cross stitches and backstitches, this design is equally suitable for 16-count Aida if evenweave fabric isn't your cup of tea. Chart begins on page 46.

Spring Wreath Chart



~Topaz~

Shaded portion indicates overlap from previous page.



SPRING WREATH

Designed by Ursula Michael for Coats & Clark

Materials:

- 12" x 12" piece 28-count little boy blue Lugana® from Zweigart®*
- One skein each Anchor® six-strand embroidery floss**
- Size 24 tapestry needle
- Professionally framed*

*See "Where to Find It" on page 60.
**Refer to color code.

Anchor®

•	2	white
♥	112	lavender, dk.
&	110	lavender, med.
⩊	108	lavender, lt.
☽	342	lilac, lt.
■	1044	grass green, ul. dk.
✳	258	parrot green, dk.
5	255	parrot green, med. lt.
+	253	parrot green, vy. lt.
△	261	loden green, med. lt.
◆	310	topaz, vy. dk.
@	308	topaz, med. dk.
◑	307	topaz, med.
★	304	citrus, dk.
X	290	canary yellow, med.
○	297	jonquil, med.
ℓ	293	jonquil, lt.
~	288	canary yellow, lt.

Stitch count: 84H x 83W
Design size: 6" x 6"

Instructions: Cross stitch over two threads, using two strands of floss. Backstitch over two threads, using one strand of floss.

Backstitch instructions:

310	daffodils, ribbon and bow
112	crocus

~Topaz~

Seasonal Wreaths

Summer Wreath - August 2005 issue
Autumn Wreath - October 2005 issue
Winter Wreath - December 2005 issue

by Elizabeth Pugh

Carriage House Samplings:
Creating 21st-Century Designs
from 18th-Century Inspiration

It is said that one man's junk is another man's treasure. There is not, however, a saying about one man's attic full of timeworn household items being another woman's endless source of artistic inspiration. But if there were, it would fit Kathy Barrick-Dieter to a T.

Kathy surrounds herself with inspiration. An avid collector ("it's a disease"), Kathy lives in a home filled with simple treasures from early American history: furniture, stoneware, pewter, quilts, coverlets, blankets, and antique clothing—and a fair number of samplers, of course. For the past two-and-a-half years, Kathy's antiques have all been housed in the Maryland home that she and her husband, Art, are painstakingly restoring. Built in 1853, the house, named "Matter's Choice," includes a carriage cottage—the selfsame carriage house of Kathy's company name.

Kathy's consuming relationship with cross stitch is bound to her love of objects from the past. "I was born in Frederick County, Maryland, and was raised in a tiny town called Feagaville. We lived on a small farm with just a couple of cows, chickens, an occasional horse, and lots of barn cats," Kathy says. Although her family didn't collect antiques, Frederick County is located smack dab in the middle of an important historical area—George Washington, Benjanmin Franklin, Abraham Lincoln, Robert E. Lee, and many other history-book figures once walked along its streets . Antique shops, historical buildings, and monuments to the past abound. Such surroundings obviously have made quite an impression on Kathy.

Though she learned to stitch in her early twenties, "I wasn't 'sold' on stitching until I started collecting antiques and wanted antique samplers, which were totally beyond my means," Kathy recalls. "So, I decided to stitch my own." Kathy cut her teeth on reproduction sampler charts and, within a decade, had begun selling fully completed, stitched samplers at folk-art shows. The leap to designing—and selling charts, rather than completed pieces—came a little later.

"I've always been artistic," Kathy says. "After probably ten years of stitching, I met Anne Brown, the Goode Huswife. She was designing and convinced me I needed to give it a try as well," Kathy says. In 1997, Kathy set up shop under the name "Barrick Samplers," tapping into her creative wellspring, and designs began pouring out.

Quaker Stocking

Designing obviously comes naturally to the Maryland stitcher. In the eight years since she began, she has produced 168 designs, averaging 20 to 30 each year. Leaf through her catalog, and you'll notice she stays true to her original inspiration—her antiques. "My home is filled with early American antiques from the late 18th century and early 19th century. Samplers from this time period are my favorites. I love Pennsylvania-German needlework because it's so naïve. New England samplers are fabulous. And I have one Baltimore sampler." They all show up in various incarnations in Kathy's work, along with designs inspired by quilts, rugs, and even pottery.

"I've definitely internalized an antique style in designing, but I still look for inspiration from old samplers," she says, noting that, when it comes to antique samplers, she doesn't intentionally search out a particular style but looks for one that has visual appeal. "I often look for just one motif on an antique sampler and build a design around that."

Some of Kathy's designs take weeks to complete, while others come together in just a couple of hours. "When I get a design to the point when I'm sure it's finished, I leave it on my computer screen for a week or so and inevitably make a ton of changes," she admits. "Designs do 'just come to me' frequently. I love it when they do! Other designs are carefully planned—almost mathematically planned, although I hope that doesn't show up in the end result."

Of her designs, Kathy's personal favorites are the select few with a very "antique-y" look about them, although she says that these designs are not as popular as her others. This is why she, astonishingly, only has one of her own samplers hanging in her home. "My house is strictly antiques, and my designs don't look antique enough. I'm too much of a purist when it comes to antiques," she says.

Kathy originally designed under the name "Barrick Samplers" but changed to "Carriage House Samplings" because she thought the previous name was "too cold." She also collaborated for several years with Ann Brown of the Goode Huswife under the name "Chartmakers," and those designs are still available through many needlework retailers.

Kathy also contributes to the cross-stitch industry by mentoring members of the next generation of designers. Her daughter, Liz, a jewelry-design major in her fourth year at college, has been designing needlework since she was 16 and has her own line of designs under the name "Elizabeth's Garden" on the Carriage House website. Another new designer, Tracy Riffle of Hands To Work Designs, credits Kathy specifically for nudging her into the needlework design business.

Pennsylvania Redware

Dainty Housewren

"This is such a wonderful industry; I've met some incredible people…I count my blessings," Kathy says. "I love the contact that I have with stitchers—e-mail has really facilitated that."

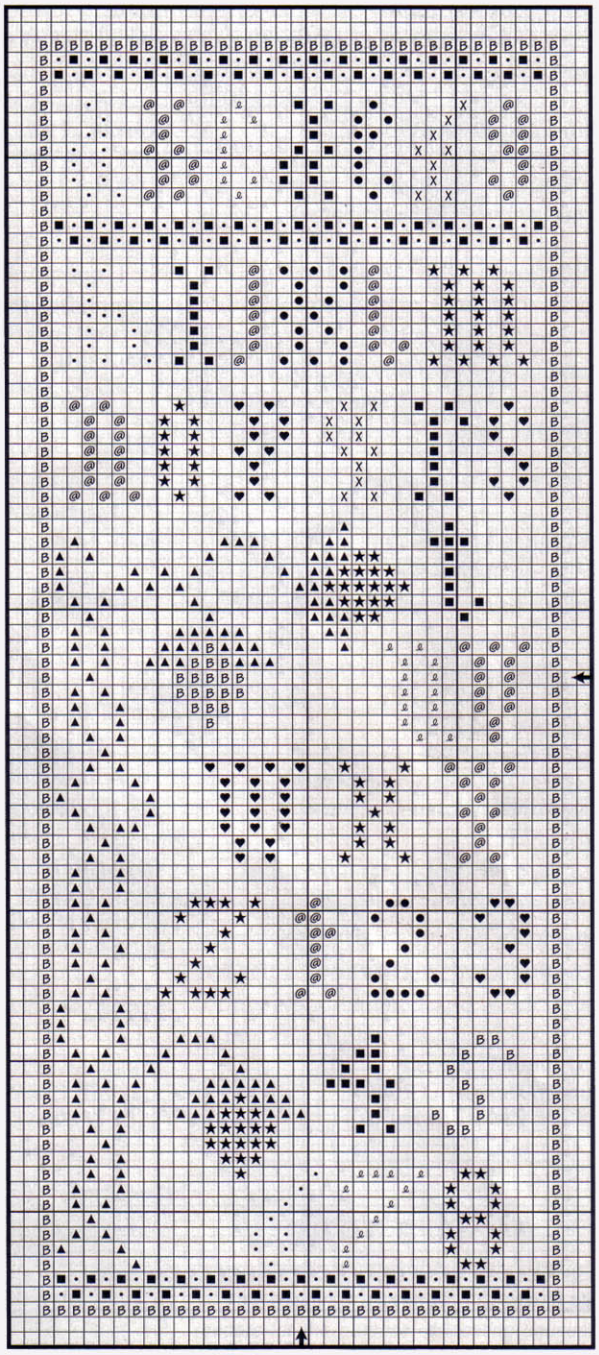
Of course, time changes everything, including life around the carriage house. Kathy and Art recently found an even older stone house across the border in Pennsylvania that they fell in love with, so they've put their current home on the market. Although she doesn't have any plans to change her company name to "Stone House Samplings," moving ever deeper into the historical area that Kathy loves so much portends a new wave of inspired designs.

To browse the prolific work of Kathy Barrick-Dieter for yourself, visit her home on the web at *www.carriagehousesamplings.com*. She currently receives letters at 4305 Hanover Pike, Manchester, Maryland 21102, although this address might change soon. Her e-mail address, however, will stay the same: *Kbdieter@aol.com*.

Emma's Samplers

Meandering vines that boast buds and berries suggest the naïve charm of an eighteenth-century American schoolgirl sampler. Stitched in a period palette of meadow green, palomino gold, cinnamon, pumpkin, and doeskin brown, these two new designs by Kathy Barrick-Dieter of Carriage House Samplings will add a delightful touch of Americana to any room they adorn. *Charts begin on page 51.*

Alphabet Sampler Chart



~Topaz~

ALPHABET SAMPLER

Designed by Kathy Barrick-Dieter of Carriage House Samplings

Materials:

- 10" x 8" piece 40-count pearled barley linen from Lakeside Linens & Designs, Inc.
- One skein each Needlepoint Inc. Silk or DMC® embroidery floss*
- Size 28 tapestry needle
- Frame from Primitive Traditions**

*Refer to color code.

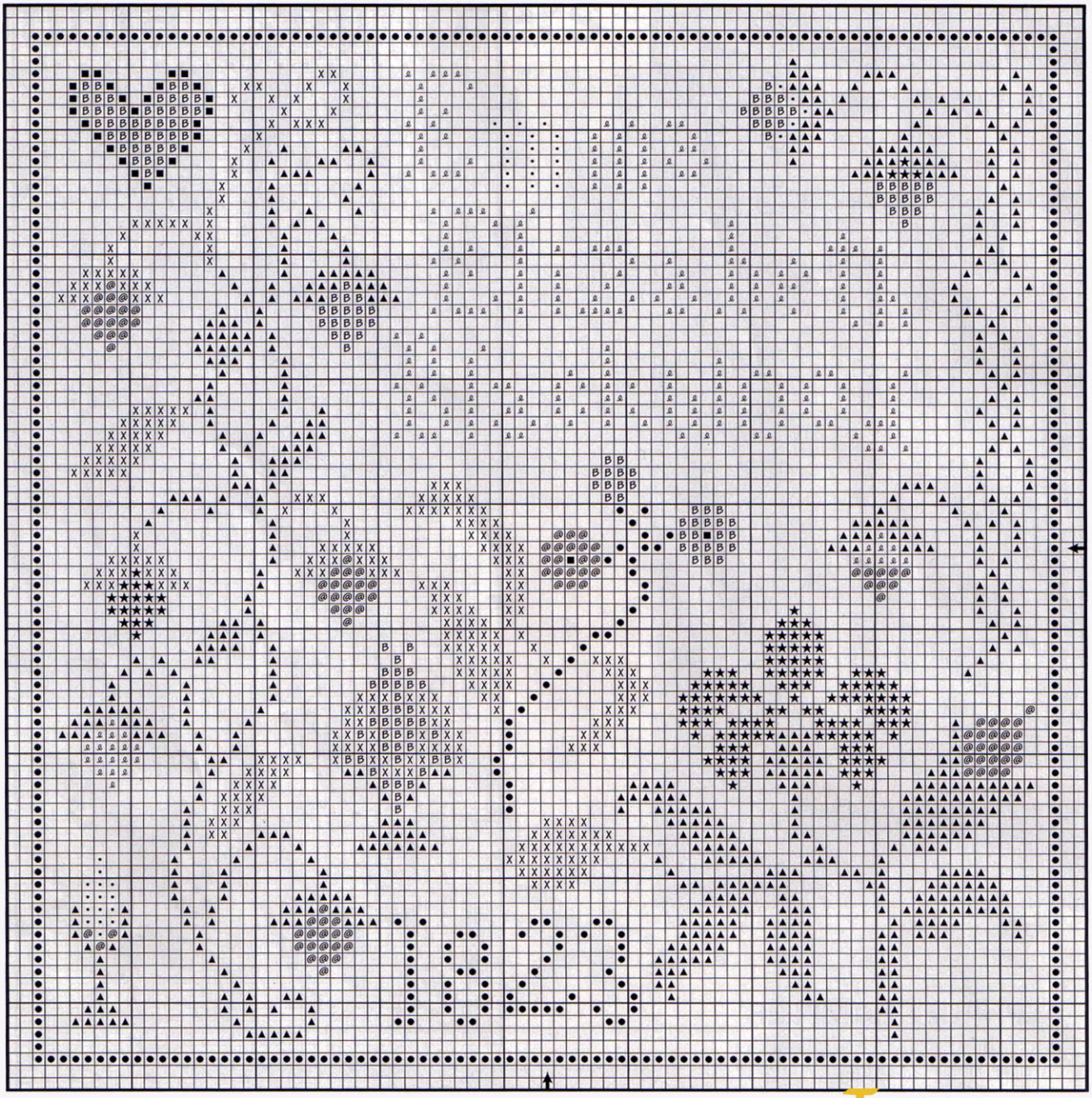
**See "Where to Find It" on page 60.

Needlepoint Inc. Silk	DMC®	
♥ 127	3857	brick, dk.
▲ 346	730	meadow green, dk.
X 345	732	meadow green, med.
○ 698	780	palomino gold, dk.
@ 725	3777	cinnamon, med.
B 722	920	cinnamon, lt.
ℓ 863	3776	pumpkin, med.
. 854	402	pumpkin, lt.
● 955	938	doeskin brown
■ 993	310	black

Stitch count: 85H x 35W
Design size: 4 1/4" x 1 3/4"

Instructions: Cross stitch over two threads, using one strand of floss.

1823 Emma Elizabeth Blackwood Chart



~Topaz~

1823 EMMA ELIZABETH BLACKWOOD SAMPLER

Designed by Kathy Barrick-Dieter of Carriage House Samplings

Materials:

- 10" x 10" piece 40-count pearled barley linen from Lakeside Linens & Designs, Inc.
- One skein each Needlepoint Inc. Silk or DMC® embroidery floss*
- Size 28 tapestry needle
- Frame from Primitive Traditions**

*Refer to color code.

**See "Where to Find It" on page 60.

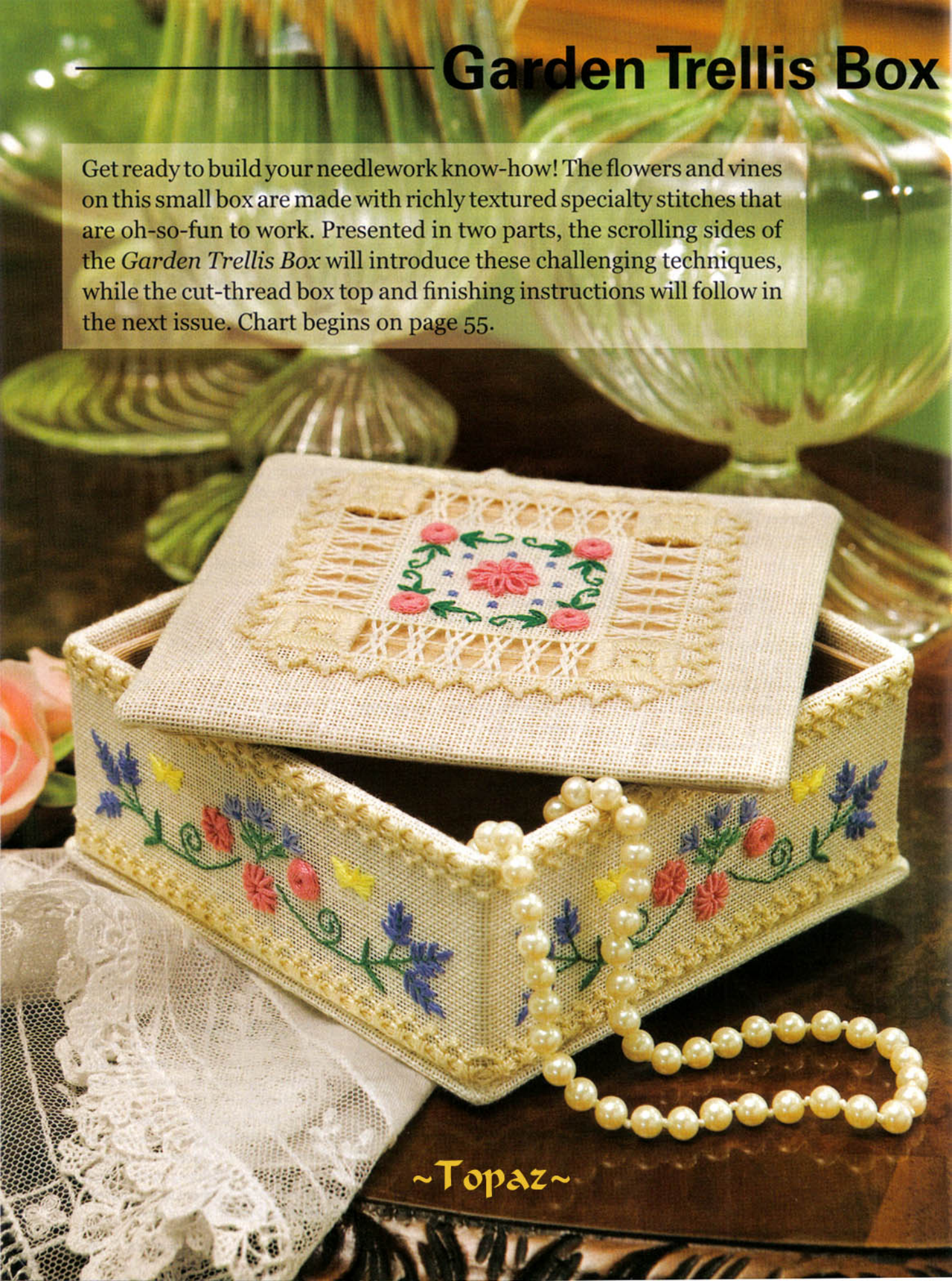
	Needlepoint Inc. Silk	DMC®	
▲	346	730	meadow green, dk.
X	345	732	meadow green, med.
○	698	780	palomino gold, dk.
@	725	3777	cinnamon, med.
Ƀ	722	920	cinnamon, lt.
ℓ	863	3776	pumpkin, med.
.	854	402	pumpkin, lt.
●	955	938	doeskin brown
■	993	310	black

Stitch count: 83H x 83W
Design size: 4 1/8" x 4 1/8"

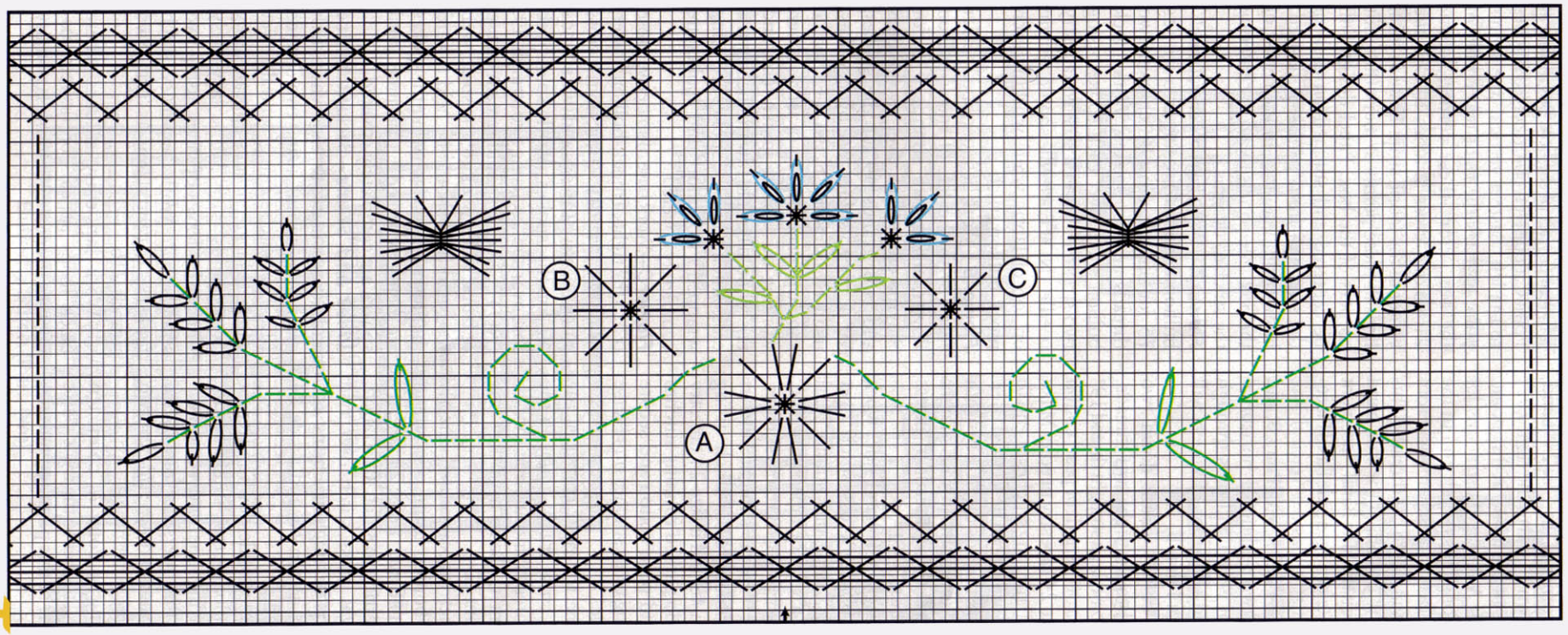
Instructions: Cross stitch over two threads, using one strand of floss.

Garden Trellis Box

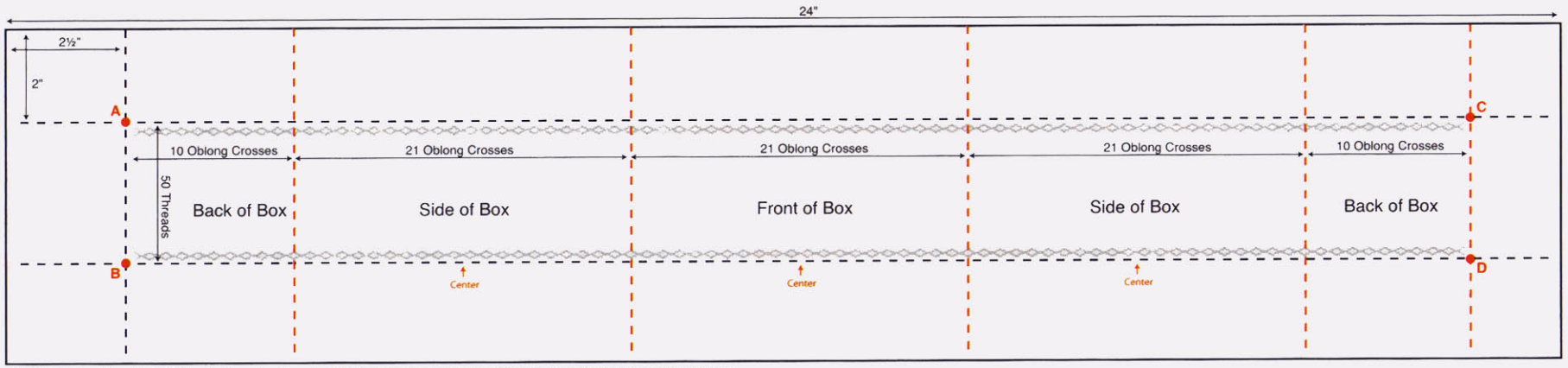
Get ready to build your needlework know-how! The flowers and vines on this small box are made with richly textured specialty stitches that are oh-so-fun to work. Presented in two parts, the scrolling sides of the *Garden Trellis Box* will introduce these challenging techniques, while the cut-thread box top and finishing instructions will follow in the next issue. Chart begins on page 55.



Top



Garden Trellis Box Sides Chart



Side Band Placement Schematic

NOTE: Dashed lines indicate basting threads. Lines in RED should be basted after working borders of tied oblong cross stitches.

~Topaz~

GARDEN TRELLIS BOX: SIDES

Designed by Linda Driskell

Materials:

- Two 7" x 7" pieces 26-count soft white Brussels linen from Norsk Engros, USA*
- 7" x 24" piece 26-count soft white Brussels linen from Norsk Engros, USA*
- One skein each Anchor® six-strand embroidery floss**
- One skein Anchor® pearl cotton #5**
- One ball Anchor® pearl cotton #8**
- One ball Anchor® pearl cotton #12**
- One package Mill Hill glass seed beads**
- Size 22, 24, and 26 tapestry needles
- Beading needle
- Embroidery needle

**See "Where to Find It" on page 60.*

**Refer to color code.*

(NOTE: Fabric and materials listed are for the entire project. The top and finishing instructions will be included in the August issue.)

Anchor®

970	wineberry, med. dk.
75	antique rose, med. lt.
49	China rose, lt.
293	jonquil, lt.
131	cobalt blue, med.
117	thistle, lt.
212	spruce, dk.
216	juniper, med.

Anchor® Pearl Cotton #5
0387 ecru

Anchor® Pearl Cotton #8
0387 ecru

Anchor® Pearl Cotton #12
0387 ecru

Mill Hill Glass Seed Beads
00123 cream

Stitch count: 46H x 126W
Design size: 3½" x 9⅝"

Side Band Instructions:

Basting and Borders—From the upper-left corner of the 7" x 24" band, measure down 2" and to the right 2½". Mark a hole in the fabric at this point. This is Point A on the illustrations for the tied oblong cross stitch and in the Side Band Placement Schematic. From Point A, count down 50 threads. This will mark the bottom of the side band and Point B on the Side Band Placement Schematic. Referring to Side Band Placement Schematic, baste a vertical line that connects Point A with Point B, and then baste two additional horizontal lines, one of which will pass through Point A, and the other of which will pass through Point B.

From Point A, count down two threads and to the right two threads. From this point, lay a straight thread 19" long, using a 30" length of pearl cotton #8 and a size 24 tapestry needle. Make several small running stitches at end to park thread until it can be secured later. Lay two more threads directly beneath first thread, keeping the threads straight and taut. Park these threads in excess fabric, as before.

Beginning at left-hand side, work horizontal oblong cross stitch over long threads, using one strand pearl cotton and a size 24 tapestry needle. There will be a total of 83 cross stitches. Work three vertical straight stitches over each oblong cross stitch, using pearl cotton #8 and a size 24 tapestry needle. Undo parked running stitches at end of laid pearl cotton and secure under oblong cross stitches on reverse side of fabric.

From the top-right corner of the last oblong cross stitch, count to the right two threads and up one thread. This is Point C. Baste a vertical line through Point C.

Work herringbone stitch directly below top border, using one strand pearl cotton #8 and a size 24 tapestry needle. Referring to stitch illustration, work upright cross stitch over two threads to tie herringbone, using one strand pearl cotton #8 and a size 24 tapestry needle.

Turn fabric upside-down and repeat couched oblong-cross-stitch border and tied-herringbone border below the basting line that intersects Point B. (Do not forget to count down and over two threads before beginning.)

Beginning at Point A, count ten oblong cross stitches to the right. Baste a vertical line at this point to mark the left-rear corner of the box. Beginning at Point C, count ten oblong cross stitches to the left. Baste a vertical line at this point to mark the right-rear corner of the box. From these corners, count 21 oblong cross stitches toward the center of the fabric strip. Baste vertical lines at these points to mark the front corners of the box. Panel design will be centered and stitched on each of the side and front panels. If desired, baste additional lines in the center of the box-side panels to aid in centering the stitched designs.

Flower A—Work base of central mock-bullion flower (A), using two strands 75 for Smyrna cross stitch over two threads and for spokes. Work mock bullion stitch over each spoke, using two strands 75 and a size 26 tapestry needle. (**NOTE:** Needle should remain on top of fabric while working each mock-bullion stitch.)

Flower B—Work base of ribbed spider rose (B) to the left of mock-bullion flower, using two strands 970 for Smyrna cross stitch over two threads and two strands 49 for the spokes. Work ribbed spider rose over spokes, using two strands 75. (**NOTE:** Needle should remain on top of fabric when working the ribbed spider rose, and floss should be held toward the Smyrna cross stitch while the spokes are being wrapped.) Continue until spokes are completely covered.

Flower C—Work base of spiderweb rose (C) to the right of mock-bullion flower, using two strands 970 for Smyrna cross stitch over two threads and two strands 49 for the spokes. Work spiderweb rose over spokes, using two strands 49. (**NOTE:** Needle should remain on top of fabric when working the spiderweb rose, and floss should be held toward the Smyrna cross stitch while the spokes are being wrapped.) Continue until spokes are completely covered.

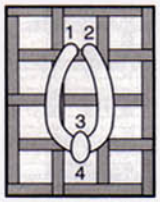
Vines and Stems—Backstitch vine and stems over two threads where dark green lines appear, using two strands 212. Backstitch stems of central flower where light green lines appear, using two strands 216. Work lazy-daisy stitches for leaves of vines, using two strands 212. Work lazy-daisy stitch for leaves of central flowers, using two strands 216.

Work lazy-daisy stitches where black loops appear for flowers, using two strands 131. Work lazy-daisy

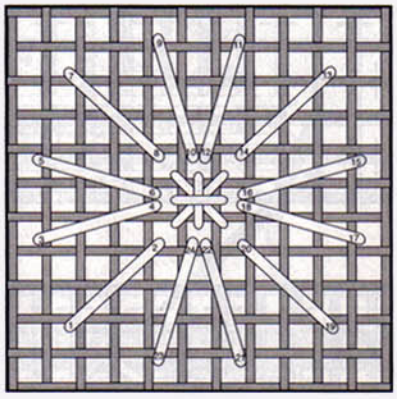
~Topaz~

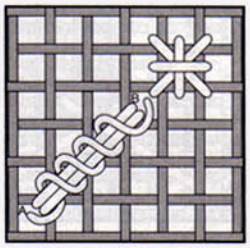
stitches where light blue loops appear for central flowers, using two strands 117.

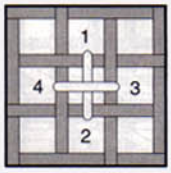
Butterflies—Work butterflies, using two strands 293. (**NOTE:** Straight stitches for base of butterfly should have a loose tension to accommodate the gathering stitch for the butterflies' bodies.)



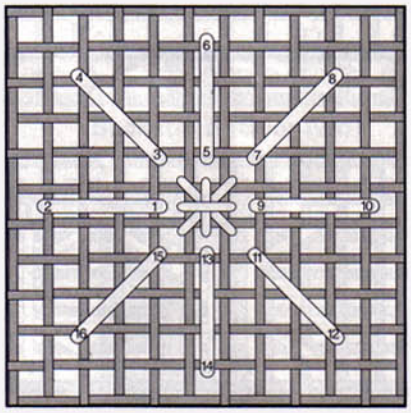
Lazy-Daisy Stitch

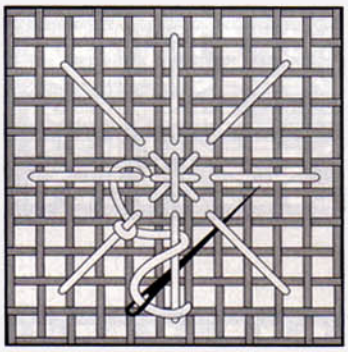

Base for Flower A

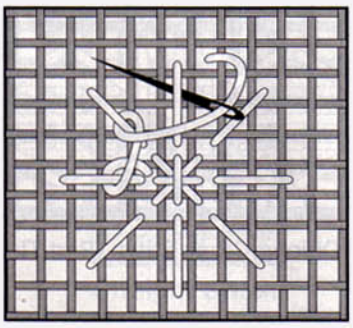

Mock-Bullion Stitch (Flower A)

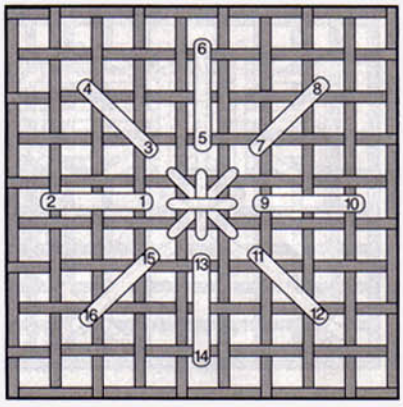


Upright Cross Stitch

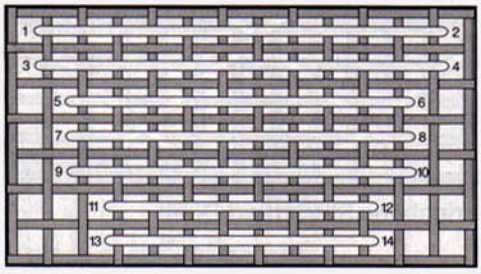

Base for Flower B

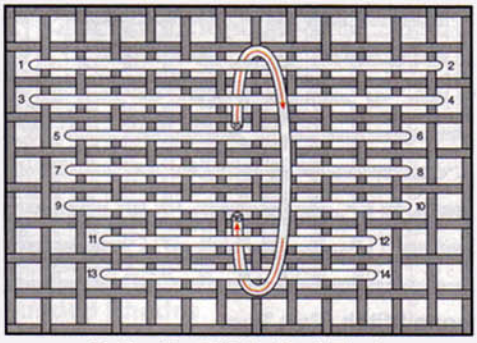

Ribbed Spider Rose (Flower B)

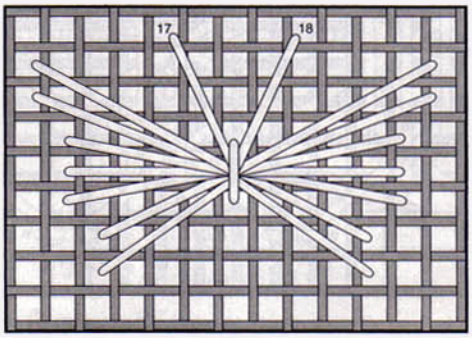

Spiderweb Rose (Flower C)

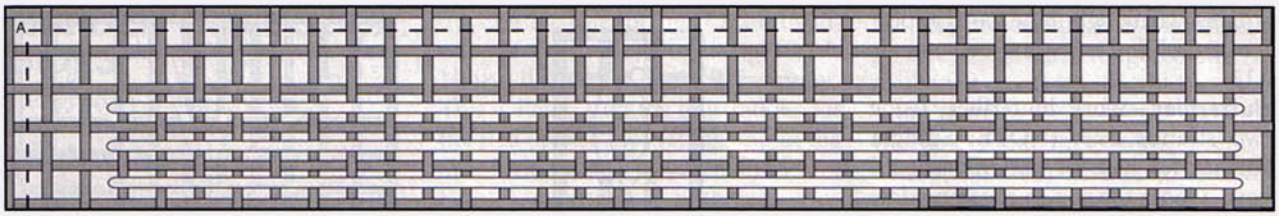

Base for Flower C

~Topaz~

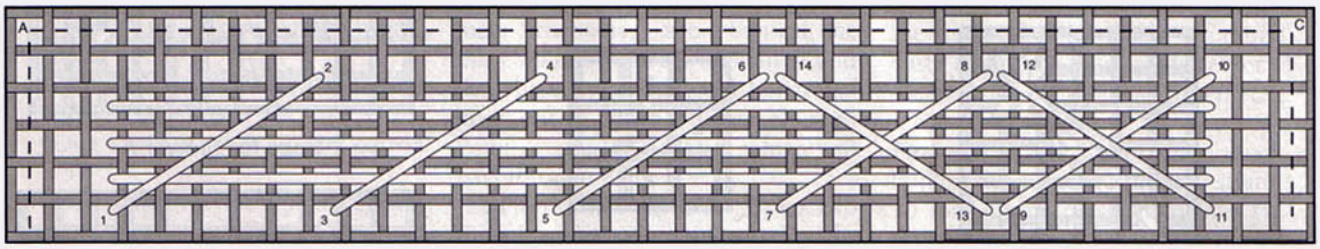

Butterfly Stitch (Part One)


Butterfly Stitch (Part Two)

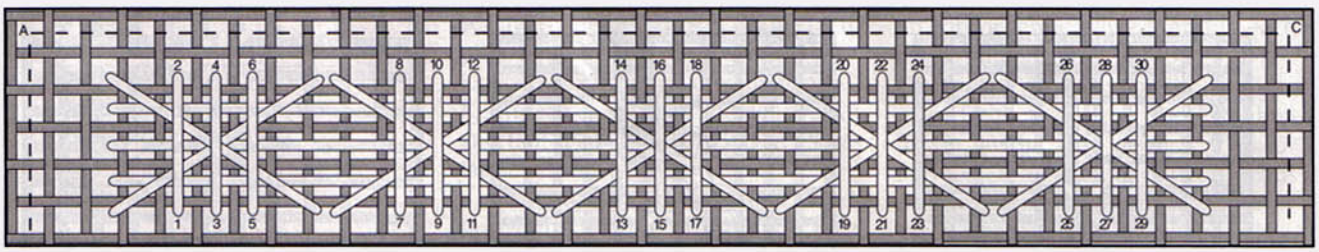

Butterfly Stitch (Part Three)



Tied Oblong Cross Stitch (Part One)



Tied Oblong Cross Stitch (Part Two)



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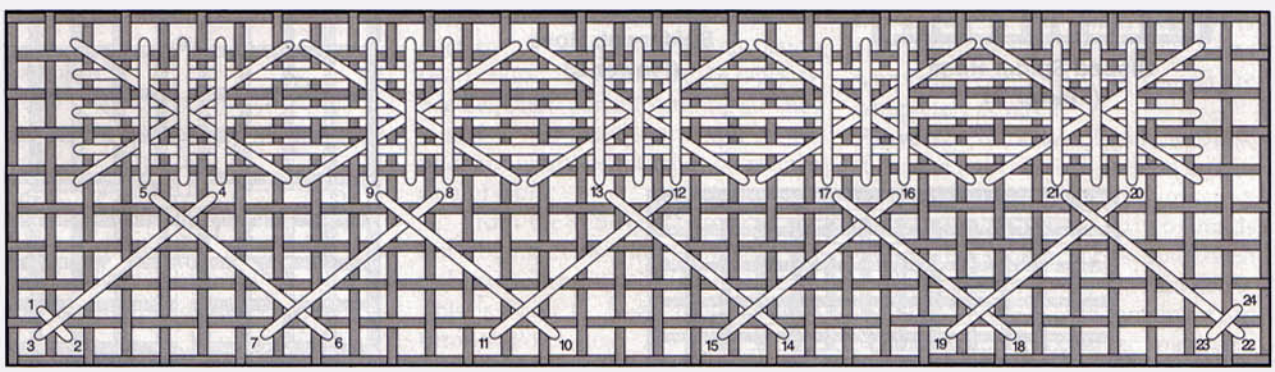
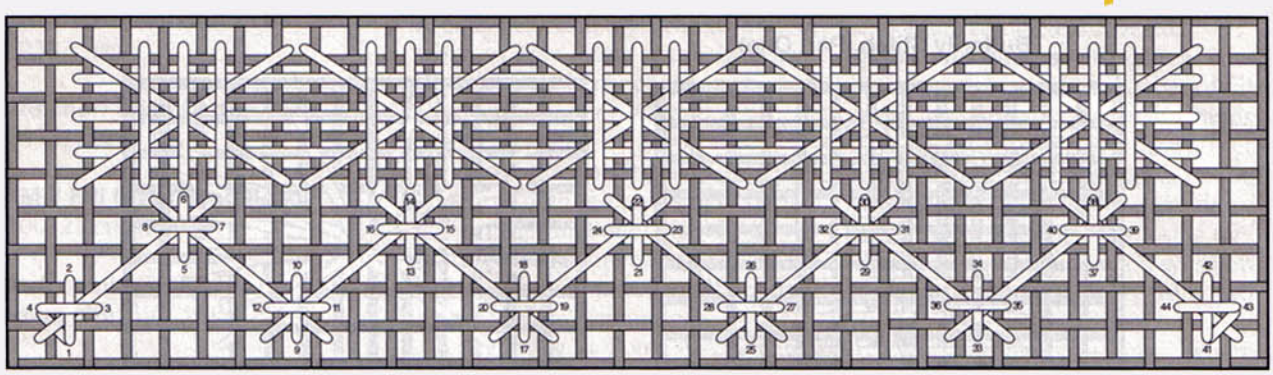


Upright Cross-Tied Herringbone Stitch (Part One)

~Topaz~



Upright Cross-Tied Herringbone Stitch (Part Two)